

BAY AREA REPORTER

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Gay Network Pays Off

"Mickey Finn" Suspect Nabbed

SFPD Show Real Style in Capture

by Paul Lorch

Inspector Sam Hamilton, SFPD robbery detail, last Wednesday evening issued a warrant for the arrest of Saban Dreas, 32. Dreas had become the prime suspect in the "knock-out drop" robberies that surfaced in San Francisco before Christmas. The next day, Thursday, January 27, the suspect was spotted in downtown San Francisco. He was arrested at the corner of Powell and Eddy by Inspectors Phil Dito and Gene Murphy. Dreas, a resident alien, was booked and bail was set at \$100,000.

The investigation and capture of the man who had a string of victims behind him which stretched from coast to coast was an example of good police work in cooperation with Gay communities across the nation.

On December 30, the *Bay Area Reporter* ran the story of a Gay man who met a young traveler in a Castro Street bar Christmas Eve. The stranger continually urged they leave the bar and go for a cup of coffee. The local Gay man didn't wake up from that cup of coffee until 17 hours later. When the victim came to, he found his home ransacked. His cash, his jewelry, his credit cards, his 9x12 Chinese rug, his car — even some of his Christmas packages were gone.

Soon, too, other victims came forward as did *Bay Area Reporter* readers who remembered reading similar stories in Chicago's *Gay News*. *Bay Area Reporter* put Chicago's *Gay News* reporter Stephen Kulieke in touch with SFPD Inspector Hamilton. Kulieke gave Hamilton the names of the Chicago police on the case there. The *Bay Area Reporter* delivered to Hamilton artists' composites that had appeared in the *Advocate* and Chicago's *Gay News*. Hamilton stressed that Kulieke was invaluable in aid-

ing the case. All the descriptions matched, and Chicago next put Hamilton onto New York City. A stroke of luck put Hamilton on to the right person in the New York City Police Department, and they confirmed that the suspect had a record and was wanted for parole violations.

Mug shots of Dreas and all pertinent data was sent on to San Francisco. Dreas carries a Yugoslav passport but was born in Albania. When he was picked up he was carrying over \$10,000 in cash but was staying in a marginal Tenderloin hotel. A plain room with bed, chair, dresser and no bathroom.

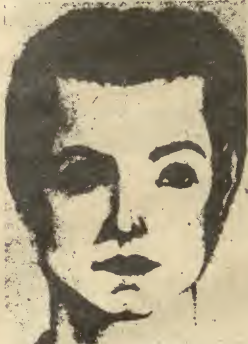
San Francisco police charged the alien with 3 counts of burglary, 3 counts of robbery, 3 counts of employing stupefying drugs and 2 counts of auto theft. If found guilty, Dreas could serve up to 11 years in prison. The Chicago police department also has a warrant out for the "drugger" for aggravated battery, administering drugs, and attempted murder. Reporter Kulieke wrote that there were at least a dozen victims in Chicago. The suspect bought drugs on the street (sleeping pills) then dropped two or three of them in his victims' drinks.

At a subsequent bail hearing, San Francisco Judge R. J. Reynolds upped Dreas' bail to \$250,000. The suspect entered a plea of not guilty and will be represented by a court-appointed attorney.

Inspector Hamilton had traced Dreas to a string of cities before he turned up here. In August, September and October, he was in Washington, DC; St. Louis; and Indianapolis. He went from New York, to Toronto, to Chicago. Next to San Diego, Phoenix, Tucson, Las Vegas and back to San Diego. He arrived in San Francisco in mid-November. He is currently ensconced in the Hall of Justice.

Hamilton now needs the continued cooperation of the local witnesses and victims. If they falter, the "Mickey Finn" robber will be out on the street once again plying his trade. Hamilton and the Gay community would like to see him out of action for a long time.

After California is finished with Dreas, Illinois begins, and then New York gets a turn. This week Inspector Sam Hamilton put out an all-points teletype on his charge sensing that a few other North American cities and states might be looking to get their hands on the knock-out hustler.



[Artist's composite sketch]

Vidal's State of the Union

"Let them eat quiche"



Lia Belli, CDC head, hosts Gore Vidal Friday night. Thursday he was the guest speaker at GGBA's installation banquet. (Photo by Rink)

by Phil Henway

"The time has come to get government off our fronts." Those were the words of Gore Vidal, author and candidate for the U.S. Senate from California. Vidal was featured speaker at the 8th Annual Installation Dinner of the Golden Gate Business Association last week. His

topic was "The State of the Union."

Speaking to the sell-out crowd at the Golden Gateway Holiday Inn, Vidal ripped into this country's legal system, calling it "cumbersome, unjust and expensive." Acknowledging the presence of San Francisco Police Chief Con Murphy at one point, Vidal said: "Thirty to forty

percent of the crimes perpetrated in this country are victimless. Eliminate these and you double your police force without spending a penny."

"In New York it costs the state slightly more to keep a man in prison than to send him to Harvard, where he could learn how not to get caught," said Vidal.

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The First Step

Community College Comes to the Castro

Gay Education Series, Part One

by Michael Lasky

Gay people in San Francisco have never exactly had to fight for an education. But it hasn't been made easy for them, either.

Two and a half years ago, there were no Gays in the top administration of the San Francisco Community College District. Bill Upton, a counselor with the District since 1965, proposed that the heavily Gay populated Castro area be better served with neighborhood classes.

"Gays seemed underserved by the College. The system was designed so people don't have to leave their neighborhood — where they feel more comfortable — to take classes. Community Centers are found in Chinatown, the Mission, the Sunset, the Richmond, the Western Addition,

downtown, but not in the Castro."

Upton's proposal, a modest one at that, sat there. Then a year ago Gay psychologist Tim Wolfred was voted in as a 4-year member of the College District Board. His clout as a Board member had a steam-roller effect.

As Upton notes: "The administration was prone to stereotyping. They expected Gays to want hairdressing and flower arrangement courses and not practical or academic subjects. I'm not putting the administration down. They have been supportive but they just had pre-set ideas like everybody else."

Wolfred effectively changed that and last fall three courses designed for Castro residents — but not given in the Castro — were finally offered.

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Behind the Scenes in a Charity Flop

by Allen White

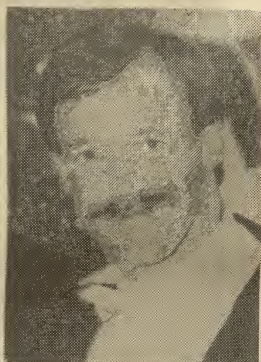
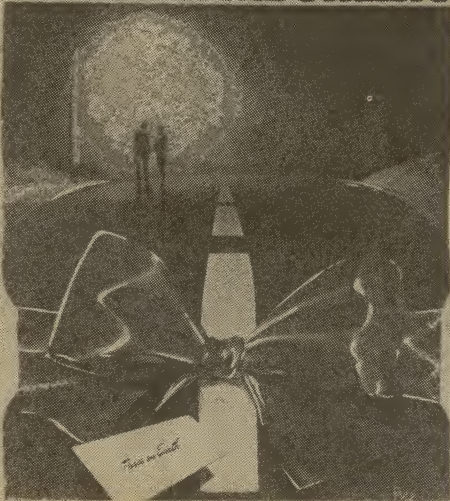
"Safety in the Streets" was to have been one of the largest parties held in 1981 in San Francisco. Scheduled for last December 16 at the Trade Center it was to have raised thousands of dollars for the benefit of the Community United Against Violence.

Because of "bounced" checks the event was can-

celed at the Trade Center. Pepsi-Cola donated \$5,000 according to the producers, Don Amenta and Skip Covington. Amenta told the *Bay Area Reporter* that no matter what the net proceeds, the \$5,000 donated by Pepsi-Cola would be donated to CUAV. The day the show was canceled, *Bay Area Re-*

THEATRECOM in association with
CONCEPTUAL ENTERTAINMENT presents

SAFETY IN THE STREETS



David Bandy of show's presenter Conceptual Entertainment. (Photo by Mick Hicks)

porter interviewed both Amenta and Covington and on that date Covington assured the *Bay Area Reporter* that no matter what, the \$5,000 would be in the hands of CUAV by January 8, the day the accounting would have been due had the show been staged.

At 5pm, January 8, the *Bay Area Reporter* set up a three-way telephone connection between Theatre-Com's Skip Covington and Community United Against Violence Project Director Bob Smith. According to Smith, this was the very first time since the project was canceled on December 15 that CUAV had even one communication regarding this event with the Theatre-Com organization.

Skip Covington stated there was no \$5,000 to give to CUAV. He proposed an

alternate plan which was to give the opening night gross receipts of a play, *Boy Meets Boy*, which they are producing, to CUAV. The projected receipts are approximately \$4,100 according to Covington. It is Covington's position that he and his company have taken a loss. Other than that, it is his position that nothing has been lost by CUAV.

CUAV Project Director Bob Smith does not share Covington's opinion. Smith told the *Bay Area Reporter* that he believes the ability of CUAV to raise funds has been hurt. Smith feels the integrity of the Community United Against Violence has been used.

According to Skip Covington, when interviewed on Monday of this week, Theatre-Com no longer exists. *Boy Meets Boy* will be presented by a company called Greenwood Productions. Covington stated that the money from *Boy Meets Boy* would be given to CUAV as agreed. He modified his statement to state that the money given CUAV would not be from the actual opening night but rather from the first preview performance.

Pepsi-Cola Chief Financial Officer, James R. Campodonico told the *Bay Area Reporter* that he was disappointed with the cancellation of the event. He said that they would have to look much

closer at any further solicitation for money. He was direct in clarifying that this was not directed at the Gay community, but would be a policy in any charity funding by the company.

Where did the money go? Theatre-Com provided CUAV a copy of the income statement. They claim donations and sales of \$11,270. The expenses were listed as \$15,760. \$10,000 was paid to Conceptual Entertainment, \$1,000 to the Trade Center with \$1,260 in advertising expense and \$3,500 in public relations expense.

David Bandy, a partner in Conceptual Entertainment, told the *Bay Area Reporter* that the fee in their contract with Theatre-Com was \$15,000. This included the costs for their services including advisory services. The most significant piece of advice they gave to Theatre-Com was to postpone the show to a date in the Spring of 1982. According to Bandy, the group was insistent that the show be produced in December. Since they were locked in by a contract, Conceptual Entertainment agreed to do what they could to fulfill their contractual agreement. They also agreed to renegotiate the contract for a later performance date. Since that was not satisfactory to

(Continued on Page 10)

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Gore Vidal Warms Full House

by Allen White

Last Friday night, Lia Belli and Gerry Parker managed to bring together an assortment of beings for an evening that becomes important just because it happened. Four Gay Democratic clubs and the statewide CDC got together for a casual chit-chat between Gore Vidal and a capacity crowd of 1500 at Everett Middle School.

The evening before, several hundred had plunked down a hefty uptown amount of money to hear Vidal at a banquet. The admission for this down-home event was one buck. Parker and Belli were abundantly successful; they brought together the Harvey Milk Club, the Alice B. Toklas, the Stonewall and the Barbary Coast Clubs and collectively they filled the place to overflowing.

The program was a question and answer session between Vidal and the audience. The questions ranged from the colorful and direct confrontation between the Cosmic Lady and the less colorful and muddled questioning of some outgoing political club officers.

Gore Vidal is not new to most people, especially those who watch TV talk shows, and his answers are predictably unpredictable. Tired after two days of constant activity in the Bay Area, he rose to the occasion of this assembly by stating that "monotony is a sign of sincerity." Any question to be asked of the man has, most likely, been asked before. For this reason, the man is as much an entertainer as a politician.

He commented about the Gay Olympics doing battle with the U.S. Olympics over the tying of the words "Gay" and "Olympic" together. Vidal said the issue was "absurd." He dismissed the subject by stating, "Don't they know what was happening at Olympus?"

He finds basically no difference between the Democratic Party and the Republicans, points up the fact that the great corporations pay no tax,

he is on abortion, he is pro choice, against nuclear plants, and will announce by March 16 if he will become a candidate for United States Senator. Regarding the "Family Protection Act," he said, "Obviously, a stake must be driven through its heart."

Gerry Parker stated that this was to be just one in a series of such joint Democratic club meetings. As he counted the money which will be divided between the clubs, Parker was much more enthusiastic about the unity he had helped to create. The four clubs will split the proceeds equally.

As both the Cosmic Lady and Gore Vidal were to state, "The karma was good." ■



On stage with Gore Vidal (l to r) Lia Belli, CDC Chair, Gwenn Craig, Harvey Club, Connie O'Connor, Alice Club, Ben Gardiner, Stonewall Club, Randy Stallings, Supervisor Harry Britt and guest Gore Vidal. (Photo by Rink)

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Women's Float Committee

Plant Auction to be Held at Starlight Room

The Women's Float Committee is giving all a chance to purchase plants — February 26 at 8:30pm at the Starlight Room (1121 Market Street) — when the second annual Plant Auction will be held. Proceeds from the auction will go toward the cost of building the women's float for the Lesbian/Gay Freedom Day Parade.

At last year's auction, plants of a variety of species and sizes were sold to the tune of \$526 in about three hours. The unique circular set-up of the Starlight Room provided an atmosphere of "total communication" as arms went up and voices shouted out amounts from \$1 to \$74 (and orders for more drinks).

Donations of plants, gift certificates, etc. are still needed. For more information, call 922-2840.

Stonewall Elects Parker and Greg Day

Jack Trujillo Bids for Gay Support

Last-minute nominations at Stonewall Gay Democratic Club elections brought in two new candidates and unseated one. In another part of the agenda Jack Trujillo spoke to the Club on his bid for Supervisor.

The nomination changes began when Elmer Wilhelm withdrew his name from an unopposed position for Administrative Vice-President, and nominated Greg Day. This was followed by the nomination of Mark Schwartz for that office, by Spinstar, who later was nominated for Recording Secretary, the office held for the last five months by Schwartz. Schwartz withdrew from the race for Recording Secretary but was defeated in his bid for the higher office.

The officers elected were President Gerry Parker; Vice-President, Administrative, Greg Day; Vice-President,

Political, Paul Boneberg; Recording Secretary Spinstar (Kenneth Lundgreen); Corresponding Secretary Ben Gardiner; and Treasurer Don Gordon. Agar Jaicks, Democratic Party County Chair, installed the officers. Later, Parker announced that he is appointing Joe Hughes as parliamentarian.

The club heard and endorsed in principle a proposal to sponsor a "Gay Substance Abuse Task Force" presented by Tim Allen and introduced by Wayne Moore. The implementation of the proposal will be discussed at the next Executive Board meeting of the club, to which all are welcome.

Stonewall Club member Jack Trujillo then spoke briefly in response to a request by outgoing President Ben Gardiner that he tell why he is running for the Board of Supervisors. Time did not allow



Stonewall's '82 executives being sworn in by Agar Jaicks (r), S.F. Demo party chairman. (l to r) Treasurer Don Gordon, Corresponding Secretary Ben Gardiner, Recording Secretary Spinstar, Vice President Paul Boneberg, Vice President for Administrative Affairs Greg Day, and President Gerry Parker. (Photo by Rink)

more than a few of the many detailed questions put by club members and guests.

The election process was handled by Anne Daley and Wayne Moore, and Frank Cortelli, retiring Administrative Vice-President, chaired that part of the meeting. Outgoing President Gardiner summarized the increases in

strength, participation and reputation during the past year, with special emphasis on the \$1 events of the past couple of weeks — the party "Menage a Trois" at the End-up January 20, and the Gore Vidal "Town Hall" at Everett Junior High January 29. Both these events, said Gardiner, made money due

to careful preparation and hard work — and a lively community response which was not restrained by prohibitively high prices.

Incoming President Parker spoke of the challenges in this campaign year — the gubernatorial, senatorial, and attorney general races.

Vidal's State of the Union

(Continued from Page 1)

But the bulk of Vidal's jibes were aimed at what he called the "military-industrial-political complex." Vidal pointed out that the Pentagon is receiving 1 trillion, 500 billion dollars, "and [they claim] that is not enough." Vidal said no one seems to be alarmed about that fact, or that "50 million businesses went bankrupt last year."

Because the U.S. has chosen to be a "world policeman," war has become big business, according to the author. Vidal accused the Pentagon of pro-

moting an "enemy-of-the-month club," currently stirring up trouble in El Salvador, Honduras, and the Middle East. He attributed this mentality to President Reagan and Secretary of State Alexander Haig.

"Two out of three Americans have now been psyched into believing nuclear war is inevitable," Vidal said. "Unfortunately, our leaders are becoming more arrogant." Vidal said the public has been led to believe America has two choices: "nuclear war or

bankruptcy — no other alternatives." "In a sense, we are an occupied nation."

Vidal offered further opinions on the following topics:

- I.R.S. — "an extortion racket which could have taught the Gestapo a thing or two."

- Organized Religion — "... should be taxed."

- Ronald Reagan — is at any moment expecting "... the Russians to come flying through the 'window of vulnerability.'"



Political writer Wayne Friday chats with guest of honor Gore Vidal. (Photo by Rink)

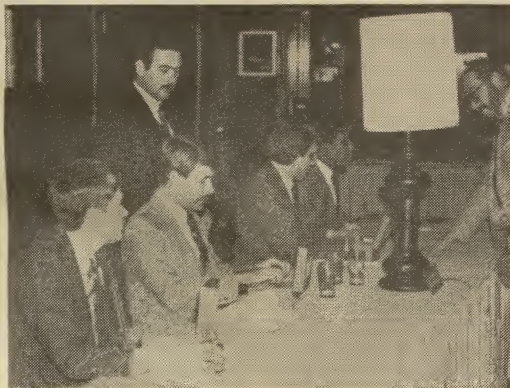
- Nancy Reagan — "... was told the deserving poor would get government surplus cheese. She said, 'Good. Let them eat quiche.'"

- The American political party system — "There is something very wrong with the U.S.A. Actually, it's a one-party system divided into two factions: Republicans and Democrats. Those who do vote provide a sort of Greek chorus..." to the events.

a new Gay movie entitled "Beds, starring Warren Beatty playing opposite Warren Beatty."

San Francisco Municipal Court Judge Mary Morgan announced, "This is the largest banquet ever held in this hotel. To me, that signifies we are a growing institution. We are a presence in this city, and it's not something that's going to move backwards."

Morgan was appointed by



The reception table at the GGBA installation dinner. (Photo by Rink)

Gore Vidal concluded with a plea to stop a half century of war and apply the money to peaceful purposes at home. "I think we can. I know we must." His speech was punctuated often by loud applause and a few "boos." Vidal did not specifically deal with the rights and causes of Gays and Lesbians.

★ ★ ★

Comic Robin Tyler hosted the G.G.B.A. dinner. She recommended the Republican party change its emblem, "from an elephant to a prophyllactic." Perhaps her best line was the announcement of

Governor Brown last August. She is California's first openly Lesbian judge. Morgan remarked that San Francisco Gays and Lesbians "... are an inspiration to Gays everywhere." She said the strength of the Gay movement lies in building coalitions and in increasing the visibility of the Gay lifestyle, "... not just an alternative lifestyle, but an extremely valid lifestyle."

Morgan then swore in the new officers, including attorney Roger Gross as president. Gross called for the breaking down of various Gay and

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Sweetheart Party

AT

THE ENDUP

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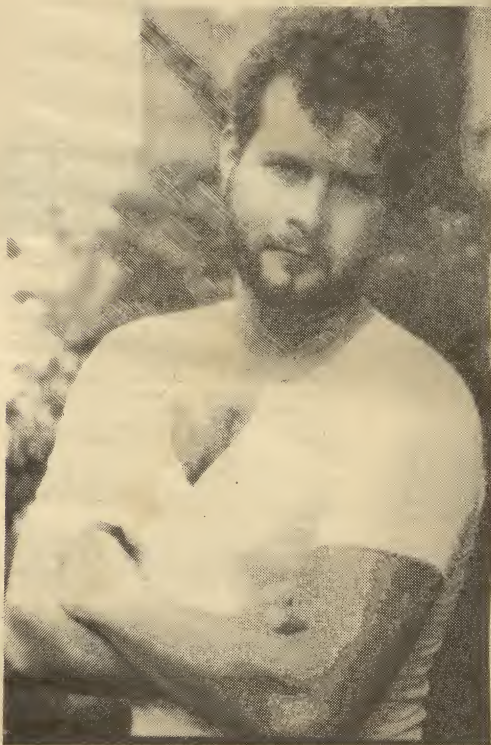
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Randy Shilts Signs His New Book



Randy Shilts in his ala John Rechy author's pose. (Photo by Rink)

Journalist Randy Shilts will autograph copies of his new book, *The Mayor of Castro Street: The Life and Times of Harvey Milk*, at Noe Books & News on Saturday, February 13, from 1 to 4pm. Noe Books is at 2233 Market Street (near 16th).

The Mayor of Castro Street is the story of 'Harvey Milk; the man whose personal life, public career, and tragic assassination mirrored the dramatic emergence of the Gay community as both a social force and a political power in America.

Known as "The Mayor of Castro Street" even before he was elected to the San Francisco Board of Supervisors — the nation's first openly Gay city official — Harvey Milk's life almost uncannily embodied the experience of American Gays since World War II: from the furtive social life and conservative politics of the 50's to the social and political awakening that dawned in the 60's and the massive coming out and migration of the 70's that made the Castro neighborhood the "Main Street of Gay America." Milk wrote a column for the *Bay Area Reporter* for four years. His last appeared four days before his death.

This is the story of militant Gays and equally militant anti-Gay fundamentalist ministers, Lesbian separatists, and ambiguous politicians from Orange County, drag queens and hard hat union officials, neighborhood activists and dynastic political clans. It is a story of personal tragedies and political intrigues, assassinations in City Hall and massive riots in the streets, the miscarriage of justice and the consolidation of Gay power and Gay hope.

The author, Randy Shilts, currently a reporter for the *San Francisco Chronicle*, has for the last six years covered San Francisco City Hall and the city's burgeoning Gay community as both a television and newspaper reporter. Former anchorman on the nightly news for KQED-TV, his work has appeared in *The Washington Post*, *New West*, *The Village Voice*, *San Francisco Chronicle*, *San Francisco Examiner*, *Christopher Street*, *Los Angeles Herald Examiner*, and on National Public Radio.

Noe Books' owner said that the biography would be on sale February 4. Also, his store has copies of February's *California* magazine which contains Shilts' condensation of the book.

Vidal's State of the Union

(Continued from Page 1)

Lesbian stereotypes, namely: "Gay men are silly," "Lesbians are butch," "Gays are weak, ineffectual and ineffective," and that "... Gays are ripping off Gays; the dollar above all else." Gross was last year's vice president.

★ ★ ★

The San Francisco Board of Supervisors gave G.G.B.A. outgoing president Matthew Coles an award, honoring his contributions to the community. G.G.B.A. Member Service Awards went to Reese Lewis of Reese Lewis Design Associates and to

Bruce Wright of Wright, Wright & Roberti Real Estate, chairman of the dinner.

Board member Arthur Lazere presented the giant Community Service Award trophy to psychiatrist David R. Kessler, the first president of Bay Area Physicians for Human Rights. Kessler is serving on the board of directors of the National Gay Task Force. Previous recipients were the Gay Rights Advocates and newsman Randy Alfred.

Phil Henway

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NEXT ISSUE OUT: FEB. 11

NEXT DEADLINE: FEB. 5

VIEWPOINT

Mayor Mayor on the Wall

This week opens a new bright chapter in the life of journalist Randy Shilts. His biography on Harvey Milk is about to appear, and a condensation appears in February's *California* magazine.

The earliest reaction in *Publishers Weekly* (a trade journal for librarians and book store buyers) was not negative. That in itself is a good sign. To be sure, *The Mayor of Castro Street*, whose title alludes to Thomas Hardy's ill-starred mayor of Casterbridge, will enjoy — with an appropriate media blitz — a certain success. Craftily strung out — the Milk property, thusly milked, promises us months of articles, reviews, book signings, film contracts, talk shows, TV specials.

In short, we are in for a season of Milkomania. And Marketing Milk will be fair game for any enterprising enough to climb onto the bandwagon.

Yet all the hoopla, all the re-digestion is part of the American mass marketing. A book push is no great difference from hustling a pet rock.

From the Milk groupies, pre and post assassination, we will be forced to endure one more replay of their place in the melodrama. Those mentioned in the book will be ecstatic over their cementing in the woof of history. And to them the book will be sensational. To those left out it will be "all wrong," a piece of garbage...

In the welter of show business before us which will tend to airbrush the tragedy into the lore of the wild west, let us not lose sight of the original crudities. Shilts' recounting of the events that led up to Harvey's assassination (in the magazine excerpt) gets no further behind the veil in 1982 than any reporter did in 1978. The real players weren't talking then; two of them are dead, one is behind bars (deluxe), and the others aren't talking today.

In itself the ensuing fanfare over Harvey Milk (let's hope his no-longer-publicity-shy brother skips another visit here) is meaningless. If it aids us in recalling the bitter truths as commitment refreshed, the bright lights are to be applauded. On the other hand if they work to blur, sentimentalize, or trivialize the enormity of the outrage, the fanfare over Harvey Milk is to be deplored.

As I see it, the enduring message of Harvey Milk lies not in his life but in his death. At this point it makes little difference if he was a happy warrior or a frazzled scoundrel, little difference if he had six lovers or spent six nights a week in the baths. The taking of his life remains an episode that still cries out for justice. Politically the White murder demonstrated that assassination is the ultimate political weapon. In the case before us, it worked.

Some people profited by the killings of Moscone and Milk. One sits behind bars (and had he not been convicted of manslaughter, he probably would have been there today for other reasons). Another profiteer sits atop the blood-stained removed carpets in City Hall. Shilts reminds us that Danny was Dianne's boy. She alone supported him for his lost Board seat. And didn't he return the favor as his slugs delivered her throne? Harvey's "Wicked Witch" won hands down.

Other people lost with those two same eliminations. San Francisco's minorities and in particular the Gay community. To this day we have not recovered. And it is not the nature of good historians to speculate on what might have been but it is almost irresistible to wonder where we would have been had Harvey been still here.

Who would doubt he would have been running for statewide office, if not mayor, a year or two from now.

It's February 1982. We have but one major Gay appointment as we wait still at the door for our political debts to be settled. We had that much even before Harvey won a Supervisor seat.

(Continued on next page)

LETTERS

A COMMUNITY THANKS

★ Sorry I couldn't make it a Sunday ago at Febe's. To all my friends, I certainly wish I could have, but I thank you for being there.

The amount raised was \$4,121. It will be put to good use, I promise you. There are too many people to thank, so this is my way of thanking each and every one of you, especially Don, John, and Doug, and the staff of Febe's.

A special thanks, too, goes to the Pendulum Bar and Bob Pace and Leona where \$570 was raised for the spaghetti feed held there last Thursday in my honor. Also, to Febe's brother bar in L.A. where they had a special function in my behalf. Thanks, Griff, and to the fine men from Griff's in our sister city of Los Angeles.

I'm still a little numb at the generosity from all of you, especially in these inflated times. My family still can't believe it. They know now what makes San Francisco so special: it's like I always said, "It's the people," the friends I made, the experiences that will not be forgotten, the good times and the bad — but, the good certainly outweighs the bad.

If you want to keep in touch with me, please write to me at this address: Daryl Lotter, c/o Norma Biere, Rt. #1, Fremont, Nebraska 68025. If you want to call me, Don Geist at Febe's has my phone number.

I leave you in brotherhood and love.

Daryl (Jean) Lotter

A COMMENDATION, PLEASE

★ The police should be commended for their fine behavior at Castro and 18th during the Super Bowl hoopla. The thousands of Gay and Lesbian revelers gathered there were generally well-behaved, but there was the usual small percentage of dopers, drunks, stale nuns, and other vague egos trying their best to ruin the celebration by pulling down trolley wires, jumping onto passing cars, and hassling the cops. Fortunately, the men in blue took it in their stride and are largely responsible for a mellow scene. Thank them for us.

Paul Morris
San Francisco

A SLIP UP

★ Thank you for listening to my complaint about the article entitled "Coming Out is Such Sweet Sorrow," page 9, issue of January 21, 1982.

As I said in our phone conversation, I find item #2, "Learn to accept drinks graciously from older men (unless it is a diet soda — in which case it is permitted to kill them)" in extremely poor taste. It is not funny.

The rest of the article is sort of funny. Certainly many things in gay life provide plenty of room for laughs for all of us. I found it impossible to laugh at this item because the reality of gay homicides and assaults which is so close to all of us is not a laughing matter. Nor is the type of "attitude" which many younger gay men direct toward older gay men anything to joke about.

I enjoy the *B.A.R.* thoroughly each week. Please don't stoop to printing sick humor. Your paper is delightful without it, thank you very much.

Ernest Gerling
San Francisco

P.S. I hope you have reported the window painting incident to the Mayor's office, Police, Supervisor Harry Britt, etc.

STOP MAKING WAR ON 'MAKING LOVE'

Finally the first film from a major studio comes along which shows a positive portrayal of gays and right away our so-called "gay community leaders" — including Supervisor Britt are urging a boycott. The film is *Making Love* and the reason cited is because of a janitors' strike (!!!?) currently underway at the Metro Theatre (where the film is scheduled to open mid-February). According to Britt — "It's very important for Gays to back labor in their fights so they will back us in ours." (Jan. 29th issue of the *Chronicle*).

The question we should all ask is what guarantee do we have that if we back labor, that they in turn will support this film or even the gay community in general?

If the gay community should support anything it should be Twentieth Century-Fox and its film *Making Love*, and not our radical "leaders" who would have us blindly endorse labor unions — regardless of their demands.

This film needs all of our gay support as well as the support of the straight community to insure that more honest gay films will continue to be made. Let's face it — the bottom line of any film is profit. If *Making Love* doesn't show a profit (which a boycott could cause), you can be assured it will be a long time before a major studio attempts another quality film with a positive gay theme. If we listen to Britt — and this film fails, we have no one but ourselves to blame.

Making Love is a positive step forward. This is where our support should go — not to the abstract ideals of a radical few. The risks are too great. Let's not throw the baby out with the bath.

Robert Davis
San Francisco

AUDIENCE MANNERS

★ Gore Vidal may be the world's foremost intellectual; he may be the most egotistical person alive; he may be a parrot reading from a script. I'll never know, because I went to his question-answer session sponsored by the Gay Democratic clubs at Everett Junior High.

Vidal couldn't get through a sentence without applause, stamping of feet, hollering, and cheers. He was trying to speak, but the people who came seemed to think they had an obligation to wow each other with "more-liberal-than-thou" carrying on.

At one point he expressed his displeasure with Ted Kennedy, but people didn't listen. They cheered, thinking Gore Vidal supported him.

It's gotten worse at the Castro Theatre. I can't get through a movie without hearing hisses for Frank Sinatra. I mean, I don't like him either, but he was a good singer after all. And who wants to hear hissing? These worms applaud every name on the screen, every key grip and the gaffer. Who's going to hear the applause? These people are either dead or senile — or most certainly not at the theatre to hear the noise.

I guess what I'm saying is that I'm plenty tired of having every evening out disrupted by people who think it's terribly in to applaud, hiss, boo, cheer, stamp, and make comments which can be heard a block away. All it really shows is that the people who do this are trying to call attention to themselves or follow the lead of others.

Thank goodness that I'm bigger than most people. The next time a jerk is as impolite as to yell out or hiss, I'm going to be impolite enough to punch him out. And I mean it.

But then again, maybe that's what they want.

David Kaye
San Francisco

B.A.R.

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LETTERS

LABOR PAINS

★ I was very dismayed to read of your support for the Janitors Union strike against the movie **Making Love**. At a time when most people are having a hard time making ends meet, you side with a group of 18 people who are not willing to accept a 4% increase on their \$7/hour salary. I wish I were getting paid \$7/hour, medical, benefits, etc.!

As your reporter wrote, if **Making Love** makes Big Bucks at the box office, other films may follow: if it doesn't, we (gays) could be returned to the "Celluloid Closet," and remain the non-entity that Hollywood has always made us to be.

I will gladly cross the picket line to see this film.

Toby Birch
San Francisco

P.S.: Why is it only now that a "major gay boycott" is being called for, when the Metro Theatre's three previous openings since the strike started have attracted little or no attention?

PUBLIC REBUTTAL & DISCLAIMER

★ I, Paul Bernardino of San Francisco, submit the following public rebuttal to be published in the Bay Area Reporter:

In the B.A.R. issue of January 14, 1982, on page 6 in the Letters to the Editor section, James Bayt, who falsely claims to represent Metropolitan Community Church at San Luis Obispo, CA, in his phony press release and "Open Letter to the Gay Community" made utterly false, slanderous, libelous and reckless accusations against me and my good moral and social reputation. Without any material merit or validity at all, he accuses me of criminally using the name of Metropolitan Community Church to solicit through the mail, etc., donations of money, goods, and services for M.C.C. and for my own personal gain, the past few months, from individuals and Gay organizations, etc. Those are all lies hatched out of the twisted insane mind of James Bayt, age 24, and I've never done any such things.

Furthermore, in Bayt's phony statements in the B.A.R., he deceptively declines to verify and substantiate any of his ridiculous and outrageously false accusations by avoiding mentioning any names and addresses of individuals and organizations, as there are none, since I've done none of this in which he accuses me of unauthorized solicitation of money, goods and services.

James Bayt's statements against me in the B.A.R. were issued on his own acting alone. Yesterday, the Chairman of the Standing Committees of M.C.C. at San Luis Obispo notified me that Bayt's statement is libelous and false and was completely unauthorized by Rev. Terri Anne Roderick, Chaplain of M.C.C., or by her church staff and was issued without their knowledge or consent. Their M.C.C. staff also notified me that Bayt was never officially appointed as Vice President of M.C.C. as Bayt claims in his press release and that Bayt was dismissed from the M.C.C. staff and excommunicated from M.C.C. earlier this month due to his irresponsible behavior and his uncontrollable abuse of his church (M.C.C.) and his manipulation of his church position.

The Chairman of the Standing Committees of M.C.C. there has apologized to me for Bayt's false statement and said that the M.C.C. Chaplain, Rev. Terri A. Roderick will soon issue a disclaimer to the B.A.R. to denounce Bayt's phony statements against me and to clear my name and reputation in this very unfortunate matter.

Paul Bernardino
San Francisco

PUTTING YOUR MOUTH WHERE YOUR MONEY IS

★ Joseph Daly (B.A.R. Letters, January 7) accuses author and playwright Dan Curzon of "using his 'gayness' to be published" and of "bad writing" that lacks imagination, feeling and style.

If anything, it is precisely Curzon's gayness and the feeling in his work which has prevented his being published, and, in many cases, has prevented his writing from being taken seriously in the gay press. For the primary feeling in Curzon's work, ever since he wrote the first gay liberation novel (*Something You Do in the Dark*), is anger — anger at gay oppression. Gay anger is a quality curiously lacking in almost all gay literature. Like women's anger or Asian-American anger (but interestingly enough not like black anger — perhaps for subtly racist reasons), gay anger seems to be taboo. Anger is often a disconcerting quality in literature, but it is nonetheless important; Curzon's anger in particular is not comfortable — there is a certain sardonic, curdled bitterness which many readers find hard to take (like Jean Rhys does occasionally, Curzon uses sarcasm, which can be off-putting to the reader). I do not like all of Curzon's work equally — though I think he's getting better and better; but what other author has written about the shit gay people get from the police in raids and entrapments, or about what it means to be openly and politically gay in a homophobic environment?

No, Curzon is not a fine stylist. But his work has been and remains very important to many readers, for good reasons. And if anyone 100 years from now wants to know what my feelings and life are like, as an openly gay man in late 20th-century America, it

will be found in Curzon's often awkward and uncontrolled writing, and not in the beautiful and sophisticated writings of Edmund White, the arch and pretentious work of writers like Paul Monette or Andrew Holleran, or the homophobic, anti-erotic and guilt-mongering writings of Larry Kramer, all of whom have major publishers and some "literary" standing. The only other author who comes to mind as having some of Curzon's anger and concern with liberation is San Francisco's own, underrated Armistead Maupin.

Curzon has placed himself apart from mainstream gay literature, and, as a result, like Walt Whitman and other writers who have differed from their times, must publish and promote himself. The establishment is not going to do it for him, after all. More power to him! I want to read Curzon's *From Violent Men*, and I want others to have a chance to read it too, and that is why I have contributed money towards its publication.

Robert Chesley
New York, NY

A MEN'S SUMMER

★ To your editor who likes to use Latin headings, an oracle from the fairy underground:

Marti Juppiter cum se conjunxit mense Martio, terra quatitur, corrieturque Juno. Sic exit aetas maculorum, init Aquarii.

The Red Queen
San Francisco

TAKING LETTERS SERIOUSLY

★ San Franciscans have recently experienced a current rash of dirty tricks aimed at creating anti-IRA sentiment in a city that should know better. It would appear that B.A.R. and its readers have been victimized by the same culprits. A recent letter in your publication from an alleged gay vacationer from Northern Ireland — no last name or address — surpassed blarney into the realms of total distortion and anti-IRA lies. The fact that such a letter could be taken seriously by B.A.R., much less published, has raised more than a few eyebrows.

In Northern Ireland politics the Protestant majority and its outspoken keepers of the faith represent the most blatantly homophobic elements. We have seen their kind across this country from Dade County to John Briggs to Austin, Texas, to the halls of our Congress. Amongst the major combatants in Northern Ireland, the IRA is the sole progressive voice for human rights and self-determination. The local "provo" office in Belfast has never knee-capped anyone for being gay, but rather has openly gay staff members. The forces of discrimination which deny Catholics work, free movement, assembly, and other fundamental human rights are no strangers to us as gay people.

In recent San Francisco history we have witnessed the beginnings of some new, important coalitions between progressive elements of the Irish and gay communities. It is important that these ties be strengthened. Gay candidates and pro-gay issues have enjoyed support from Irish bars, leaders and organizations. Similarly, gay folks have repeatedly demonstrated and supported the Irish call for the end of British rule. That's the way it should be!

Let's all do more than have a drink to the final defeat of the British army in Northern Ireland, homophobia, racism, sexism, and those other forms of oppression.

Jack Davis

RENAMING THE GAY OLYMPICS

★ Here we go again, locking horns with the establishment again. This time over the word Olympics "or any combination or simulation thereof." Each time this happens Gay creativity comes to the forefront. Look at your paper. It's got a hot looking layout and something for everyone. Look at Anita Bryant. God knows she's helped the Gay cause more than anyone (I mean the publicity in T-shirts and cards alone!). So here we go again. We can easily sidestep this one with **The Gay Games** or simply **The Games**. I'm sure your readers have more ideas. When will they learn there is no stopping us now!

Ben Simmons

WHAT IS GAY THEATER?

★ In reference to the review by Bartlett Naylor of *The Guardian* at the Bare Stage Theater, I would like to know what is Gay Theater — is it when a gay character tells about his sex life — the character dies, as I saw the play — he talks about "brief encounters in Hyde Park" — if your critic wants more nudity or details of a gay's sexual life he should go to the Nob Hill Theater. I also saw *The Dresser* in NY with Tom Courtenay which has a main character like that in *The Guardian* and he never mentions his sexual life. Also, the play revolves about an English film and musical star — not a Hollywood starlet.

Joseph Daly
San Francisco

ED. NOTE: Gay theater is what we make it.

P. Lorch

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VIEWPOINT

(Continued from Page 6)

Think about it next time we all troop in for "tease and sympathy" to discuss Gay problems. Even Deborah Kerr had more to offer in that movie.

Had the Gay community more to show for its irrevocable loss, I could afford to be more kind. We were impoverished by design, and three years later we are the largest minority without representation.

Randy Shilts, thanks for the vivid memory. It made me angry, angry, angry all over again.

P. Lorch

the barking lot



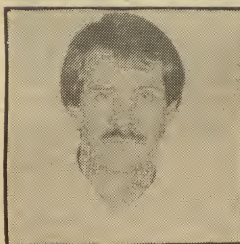
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A New Look for '82

Band Scores in Chinese New Year's Parade



Jim Mock, B.A.R. writer, plays the glockenspiel in the Gay band as they march in Chinese parade. (Photo by Rink)

by Allen White

The San Francisco Gay Freedom Day Marching Band turned the corner onto Market Street in another parade. They have been checking out the street for almost four years now. Last Saturday night the event was the Chinese New Year's Parade. It was the beginning of a new generation for the organization.

The band was marching under the leadership of its new director, Tom Smith, for the first time in a San Francisco parade. Their corporation has just elected a new President, Jim Mock, and the band was as enthusiastic about their future plans as they were at marching in the parade.

The major announcement, made at a post-parade party at Trinity Place, was that Golden Gate Performing Arts which is the umbrella organization for the Gay Men's Chorus and the San

Chorus and the San Francisco Lesbian & Gay Men's Community Chorus had invited the band to participate

in their Lesbian/Gay Freedom Week concert. First it was a Gay Musical Celebration at Grace Cathedral. After two years on Nob Hill the event moved to Davies Hall and this year the event is "A Gay Musical Celebration at the Civic Auditorium." They anticipate filling 7,000 seats.

The band will also be playing February 12 for an event titled "Score," which is a basketball game between the Sisters of Perpetual Indulgence and the Gay Men's Chorus at Kezar Pavilion.

The Chinese New Year's Parade is a tradition and it is noteworthy that the band is no longer at the back of the parade. In a group of 70 entries they have moved up to position 26. Without question, they are a sensation as they perform. A few years ago it was considered a move of courage to just accept the band into a parade line-up. Now the band is the number one band in Northern California, and parade officials count on giving their parade some pizzazz by prominent placement of the band.

With a new director, the

music is new and the look is new. For the first time in memory, the band played a parade without once using their theme song, "If My Friends Could See Me Now." Their marching precision is being developed by their new leader and their drum major, David Bailey, may turn out to be one of the city's new sex symbols.

As the band, almost one block in length, moved through the Montgomery/Market intersection they were cheered on by a contingent of several dozen members from the Association of Lesbian and Gay Asians (ALGA). They kept screaming that the band was "our band" defining that sense of ownership that seems to have been captured by all of San Francisco's Gay and Lesbian community.

With all of this activity, the band has launched a recruitment drive for new members. They want to add at least 75 new members in the next few months. They meet every Tuesday night, 7pm, at the Eureka Valley Recreation Center, 18th & Collingwood, next to Cala Market.

L.A. Band Pelted at Banquet

Frat Boys Cause Disturbance in Hotel

by Allen White

Last Saturday night, One Inc., the oldest Gay organization in America, held its 30th anniversary party at the Los Angeles Hilton Hotel. With approximately 500 people jammed into a banquet hall, the group experienced a situation, the likes of which they thought was a part of their past.

It seems a fraternity the hotel security head identified as Kappa Delta decided, in vain, to create havoc amongst members of the Los Angeles Great American Yankee Band, the Gay band of L.A. While the band was playing on the stage, fraternity members got backstage and started throwing dinner rolls at band members. The rolls, though not physically injurious, are frightening to players because

they are unable to define what is happening. Former San Francisco musician Richard Best was one of the several struck by the rolls. To make matters worse, the fraternity boys started spraying foam from a CO2 fire extinguisher around the feet of band members.

Morris Knight, the speaker who followed the band stated that he wasn't sure whether it was the actions of some far right political group or whether the band was preparing to play the "1812 Overture."

When contacted, the hotel stated they were aware of the incident but determined that there would be no formal complaint filed. Initially, when contacted on Sunday, the Hilton management would make no comment about the incident. They

would not even acknowledge there had been an incident until reminded that their security officer had already told the Bay Area Reporter what had happened.

According to hotel officials, the only action taken was to tell the fraternity, described by many attending as a group of rowdy drunks, that if they persisted in their malicious behavior, they would have to leave the hotel. When the Los Angeles Hilton management was questioned on Sunday, it was noted that while the Gay organization was holding its banquet, there was the nationally telecast Golden Globes being presented at the Beverly Hills Hilton. Would they have been so easy-going on a group of drunks if they had gotten backstage at that event and thrown dinner rolls and set off a fire extinguisher? The hotel had no comment!

NGTF's Apuzzo Debates F.P.A. Advocates on Boston TV



Virginia M. Apuzzo (l), Executive Director of the NGTF Fund for Human Dignity, refutes a point made by Dee Jepsen (r), wife of Senator Roger Jepsen, author of the F.P.A., during a debate aired recently on "Weekday," WNAC-TV, Boston, a CBS affiliate.

NGTF Fund for Human Dignity Executive Director Virginia M. Apuzzo recently confronted advocates of the Family Protection Act, including the wife of its author, in a live, sixty-minute debate on "Weekday," broadcast by WNAC-TV, Boston, a CBS affiliate.

Apuzzo appeared as part of the Public Education effort of the National Coalition to Stop the FPA, which Ms. Apuzzo points out is "combatting the aberration of the entire FPA."

The Coalition includes some 40 prominent national civil rights organizations and legal and educational foundations, including NGTF, the ACLU, B'Nai Brith Women, the Ms. Foundation, Lambda Legal Defense and Education Fund, the National Education Association, and the League of Women Voters.

Also involved in the debate was Marjorie Heins, Massachusetts ACLU lawyer. Speaking on behalf of the FPA were Dee Jepsen, wife of U.S. Senator Roger Jepsen,

author of the Act, and Gina Bessey, a legislative assistant to Jepsen.

Every aspect of the FPA was addressed, according to Apuzzo, including withdrawal of Federal support for child and spouse abuse programs, bilingual educational programs, voluntary prayer in the schools, funding for Women's and Ethnic Studies, as well as Section 108 of the FPA, which would bar Federal funds from being made available to any individual or organization "for the purpose of advocating, promoting, or suggesting homosexuality, male or female, as a life style."

Program format included specific excerpts from the FPA, each followed by debate on that issue.

One of the topics addressed in the debate was the "traditional role of women in textbooks," noted Apuzzo. Bessey, the Jepsen aide, commented that "we feel that young girls ought to see both the businesswoman/career

woman and the housewife. We believe they ought to be able to make a choice."

Apuzzo chuckled at that point and commented, "I'm delighted that my friends to the Right are at least partially pro-choice..."

U.S. Gay Civil Rights Bill Gains Two Additional Co-Sponsors

Washington, D.C.

Two additional Members of Congress, Representatives Norm Dicks and Leon Panetta, have agreed to co-sponsor H.R. 1454, the national Gay civil rights bill. Their decisions appear to be the result of the National Constituent Lobby program, according to Gay Rights National Lobby (GRNL). That brings the current number of co-sponsors to 51, just short of the previous high.

Representative Norm Dicks (D-WA) from Tacoma told a crowded meeting of the South Puget Sound Chapter of The Dorian Group (TDG) that he intends to co-sponsor the bill. Dicks' co-sponsorship was unexpected, having twice voted for the anti-Gay McDonald amendment (1980, 1981) and against Washington D.C. Law 4-69, which would have decriminalized adult, private, consensual sexual activity in the nation's capital. Earlier, Dicks had met with Larry Dahl, Co-Chair, and the Rev. Roy Consiglio, former Co-Chair of The Dorian Group chapter.

"We were reconciliatory in our approach," said Rev. Consiglio. "We believed Dicks would be fair and open-minded if he spoke with Gay people in a supportive environment."

Dicks' commitment to Gay rights appears due to several factors.

- Carefully planned and coordinated strategy by GRNL and TDG.

- Low-key, educational approach by constituent lobbyists.

- Positive, nonconfrontive experiences with the Gay community.

- Recognition of possible campaign support from the Gay community.

Norm Dicks' co-sponsorship followed that of Leon Panetta (D-CA) who had renewed his previous co-sponsorship in December. Since February of last year, GRNL has coordinated constituent action in Santa Cruz, Monterey, and San Luis Obispo. When apprised of the serious need and progress of the bill, Panetta agreed to continue his co-sponsorship.

Kerry Woodward, GRNL's West Coast Regional Director, was questioned about the implications of the new co-sponsorships. She responded, "I wish GRNL had the money to set up regional offices in other areas. It made a real difference for me to be able to visit Panetta's and Dicks' districts and maintain communications with constituents there. There are places like Tacoma and San Luis Obispo all over the country."

Japan Center Theater Post at Fillmore, 7:00pm Sunday, February 7th Come as you are.

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Alice Notes

Connie O'Connor reported this week, "Alice's general meeting place will move to The Swedish American Hall at 2174 Market Street near 15th for our next meeting in February. A number of people in the club were dissatisfied with our current meeting place, the Women's Building. The most frequently heard complaints were that the neighborhood was unsafe, parking was terrible, and the bus service was poor.

"These problems will be solved at the Swedish American Hall." She continued, "Parking in the area is good, transportation is excellent, and it's located in a safer neighborhood. Originally we booked the meeting room on the first floor for convenience and wheelchair accessibility. Unfortunately, that room is taken on our regular meeting night so we will meet on the second floor in a much larger room. The problem is that

there is no elevator so our members will have to accommodate seniors and disabled persons who wish to attend our meetings in any way possible."

Supervisor Nancy Walker will be the guest speaker at the February 8 General Membership Meeting. An extension of the Residential Rent Control Ordinance, due to expire this April, is among her present priorities.

Supervisor Walker, long-time friend and ally of Alice, is also sponsoring legislation enabling renters to secure interest gained on their security deposit; right to know legislation on hazardous and toxic substances; and a reformation of Board procedures to increase efficiency and productivity. She hopes the Board will create a Justice Committee to oversee all city agencies dealing with the city's criminal justice system.

(Continued from Page 1)

Community College Comes to the Castro

Gay Education Series, Part One

Once the momentum started, there seemed to be no insurmountable problem in getting the Castro served as other neighborhoods have been. The only setback has been a real estate one.

"We couldn't find a proper classroom space in the Castro. In a questionnaire about desired locations (which ran in *Bay Area Reporter*) the overwhelming first choice was "near Market and Castro." Right now we are negotiating for space in Everett Junior High, the Metropolitan Community Church or the Church of the Holy Redeemer School," explains Upton.

The three courses for Castro residents given last fall were taught at the Community College Center at 31 Gough Street. While not publicized all that well, they were well attended.

March has been set for the start up of three more courses at one of the three places under negotiation. Journalism, accounting, and horticulture are the likely subjects.

The questionnaire given last fall had a high response. Most people wanted Gay literature, computer science, business and foreign languages to be taught and a majority hoped that these classes would be held from 7 to 10 pm. The rewarding response to the questionnaire and the answers were somewhat surprising to the college administration.

Although humanities classes are in high demand, the District is bound by the state to offer some vocational classes. Bill Upton thinks the journalism classes will meet the requirement.

Still funding is tight — it's there but needs to be juggled around — and the teachers are hired on an hourly basis only. If the classes are well attended (15 or more) the state will provide additional money per student.

Most of the planning for the Castro area classes has been done on Upton and Wolfred's own time and in consultation with members of the Gay community. "There were lots of meetings," says Upton, "and the support for this work has been increasing as it continues. The result is that in addition the classes we will have a career/education counselor on site to aid people in job-related and higher education problems."

Upton will most likely do the counseling work himself and hopefully it will not have to be on a volunteer basis. He hopes to arrange to have part of his work load shared between his duties at the Career Guidance Center at 31 Gough and at the Castro class location.

Board member Tim Wolfred notes that "the primary intention with the Castro classes is an outreach to Gay men and Lesbians. Yet the classes are for all of the Eureka Valley which is underserved by the college.

"Expansion right now is not going to be easy. Sacramento is limiting the growth of college Districts. But a high attendance is the best defense against this.

Most people wanted Gay literature, Gay humanities, then computer science, business and foreign language.

"Neighborhood classes are designed as a magnet to draw students to the college. They take a course in their neighborhood and then move on to advanced classes at the college campus," Wolfred explains.

Psychologist Wolfred who

has recently been voted in as Vice-President of the Board by his peers, sees "educational resources as vital to the community, a healthy part of the community — a necessity. Gays in San Francisco are still a relatively young part of the community. Courses that reach out to Gays can only help this community grow."

City College and its eight — now nine — Community College Centers has not totally ignored Gays. One of the most oversubscribed courses at the main campus has been Gay Literature. Wolfred thinks that the demand is there to offer one section of that course in the Castro, as the local classes expand from three to, say, six. "Self defense, single parenting, a business class or two, and psychology courses are highly probably subjects," Wolfred foresees.

(To be continued...)

Michael Lasky

FIRST CLASS SET FOR CASTRO

The first announced course designed specifically for the Gay community will be an introduction to Journalism. The noncredit class will be held at MCC facilities on 150 Eureka, Thursdays from 7 to 9:30 pm. The class will begin February 25 and run through June.

Using Gay resources, the course will cover basics for news writing, feature writing, editing, and layout. The course will also look at the media from a grass roots perspective. The how to's of creating publicity, writing press releases, dealing with reporters and editors.

The course is free to the public and open to all. High school credit can be arranged for those who successfully participate. As the first offering in the heart of the Gay community, the class will use Gay sources, seek to appeal to Gay men and Lesbians. It will be taught by a Gay teacher. The outreach will also be to other members of the Eureka Valley neighborhood who have an interest in media, writing, and publicity.

The course will be taught by *Bay Area Reporter* editor Paul Lorch. Lorch has been at that post for 5½ years; previously he was an instructor of Humanities and English at American River College in Sacramento.

The class is part of the San Francisco Community College campaign to serve minority communities. This is its initial offering to the Gay community, and it is hoped that those Gays forever arguing for alternatives will avail themselves of the opportunity. A minimum of 20 students is needed to get the class going.

Lorch said he would like to see at least 40 turn up, and see it through. "The more people who show up, the more classes will be offered," he said.

Wolfred Elected College Board Vice-President

The San Francisco Community College Board, at its January 26 meeting, chose Dr. Tim Wolfred as its Vice-President for 1982. Chuck Ayala, a seven-year veteran of the Board, was elected President.

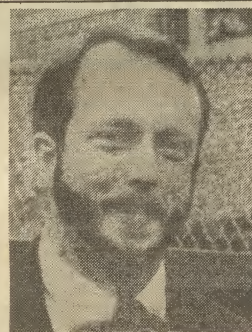
Wolfred is the first openly Gay person to serve on the College Board. He was elected to the Board in the November, 1980, citywide election.

He lists among accomplishments in his first year with the College District, the appointment of the District's first openly Gay administrators. The Gay and Lesbian Educational Services Committee

(GLESC) has been formed under his leadership. GLESC includes administrators, faculty, and students interested in increasing outreach and course offerings to the Gay and Lesbian community.

Courses will be taught in the Castro for the first time beginning this month. Future plans, in Wolfred's vision, include a permanent Eureka Valley site for College District programs and classes in the Women's Building.

Wolfred notes he voted in 1981 for Chinatown's first College building, for a new site in the Mission, and for saving endangered programs



Tim Wolfred now VP of College

in Bayview-Hunter's Point and in the Marina. The Board in 1982 will turn its attention to meeting the expressed educational needs of the Gay and Lesbian community.

Novelist to Speak

Carter Wilson, Professor of Community Studies, University of California at Santa Cruz, writer and ethnographer, will present a reading from his new novel, *Treasures on Earth*, and a talk, "Eros in Fiction," at 4 pm Sunday, February 14, at the meeting hall at 1668 Bush Street in

San Francisco. Wilson is sponsored by the Gay Academic Union.

Professor Wilson has degrees from Harvard and Syracuse Universities; he has taught at Stanford, Harvard, and Tufts, and is now at U.C. Santa Cruz. He has done fieldwork with Mayan Indians

in southern Mexico, and much of his published work, including the new novel, is based at least partly on New World ethnographic research. He has written four novels, reviews, and articles, a film script, a children's book, and has written and produced a documentary film.

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Behind the Scenes in a Charity Flop

(Continued from Page 2)

Theatre-Com, Conceptual Entertainment enforced the contract, which included their being paid. Theatre-Com under the contract still owes Conceptual Entertainment \$5,000.

Theatre-Com's financial statement lists \$3,500 public relations expense. Ken Maley, local Gay publicist, was to have been the recipient of this money. His fee was \$3,000 with an additional \$500 for expenses. A \$500 check from Theatre-Com bounced, he said. Subsequently he has received \$100. He also told the promoters that it would have been better to reschedule the event. His advice was ignored.

In addition, Pepsi-Cola purchased 100 tickets and various box office outlets sold a total of 11 tickets. According to Theatre-Com's December 16, 1981, financial statement, \$1,600 was returned in refund of sales. We were unable to confirm this refund.



Don Amenta, one of the producers of the charity that failed to happen and lost a \$5,000 donation to CUAV. (Photo by Rink)

Greenwood Productions, according to Covington, is controlled by Skip Covington, Raymond Wood and Karen

Boisvert. They plan their first preview performance on February 12 with their show opening on February 16 at the Alcazar Theatre. The three partners were three of five partners in Theatre-Com. Theatre-Com's other two partners, according to Covington, were Don Amenta and another person not identified to the *Bay Area Reporter*. Amenta, according to Covington is not a part of Greenwood Productions. Covington did not state where the money would be coming from to fund the *Boy Meets Boy* show since there was no money to pay off their agreement with CUAV.

The Community United Against Violence has, to this date, received no funds from any of these people. With regard to the proposed donation from the Alcazar Theatre, Smith was skeptical and chose to take a "wait and see" attitude.

Allen White

RELIGION AND US Fundamentalism

RICK WEATHERLY

Fundamentalism is a word which, as they say in Speech class, has a high emotional valence. Even fundamentalists don't like it and now wish to be called "evangelicals," though they differ little if at all from their progenitors. Yet emotional valences, good or bad, are often misleading, rarely informative, and can be downright dangerous when they are accepted in lieu of careful understanding. The New Religious Right, so-called, is but one example of a long line of religiously-garbed, reactionary, political movements which have appeared with cyclical regularity on the American scene; rather like a Herpes Simplex of the body politic. Since we are by all measures experiencing the ascendancy phase of another cycle, it behooves (What a wonderful word!) us to look closely at it.

Considering a different problem, a mystical friend of mine had a vision of a sword piercing him through. A voice said, "Look at the sword!" When he did he realized that the weapon was split by many fine fractures. Seeing this, he laughed and the sword fell into a thousand pieces. Such is the reality of fundamentalism. On the surface it appears to be a massive, integrated threat to us all, especially Lesbians and Gay men. When looked at carefully, however, we can see its unity as an illusion and its strength as vulnerable to the right pressures. If we remain caught up in the fearful illusion, we are stuck. Evaluated with the right religious and political tools, we can laugh it out of existence.

What then is fundamentalism which has given us the likes of Bob Jones and Jerry Falwell?

First, it is a religious movement, but this is its least dangerous and aggressive form even if it is the kernel of the phenomenon. Divorced from social and political concerns, fundamentalists are usually only a religious problem. At this stage the fundamentalists battle for control of denominations against "liberals" or, failing that, they withdraw into angry isolation and form their own churches, bible schools, and magazines (now, TV networks!).

Religiously these folks seek a return to a Christianity of the early 19th century, a Christianity of warm-feeling, little thinking, and no doubts or questions. They often, but not always, are believers in the imminent return of Christ (adventists or pre-millennialists) and in a rigorous and anti-pleasure moral code (holiness). In their religious phase, the fundamentalists are most powerful when they forge a broad coalition with all other conservative forces available within a given denomination. Such a coalition nearly routed liberals from the Northern Baptist and Presbyterian Churches after WWI.

Fundamentalists become politically dangerous, however, when they are able to convince a substantial segment of the public that the current social ills (in the 20's they were liquor, communism, and evolution) have only a religious cure. Once they are able to take social paranoia, whip it to a frenzy, wrap it in religious garb, they then climb on top of the

angry beast and scream, "Charge!" Like the religious phase, the political phase of fundamentalism has power to the degree it can form a broad coalition of conservative forces. The difference between the broad coalition and the fundamentalist center can be seen in the contrast between the Reagan landslide, aided and hailed by the Moral Majority, and the Reagan administration's treatment of the MM (arm's length or further!) since the election.

But arm's length as their relationship might be, a mistake would be made if we were to assume the threat is ended. The traditional conservatives which gained power with Reagan are primarily interested in economic and military policy. The MM and other fundamentalists are pushing mainly an agenda of social issues. The former needs the latter and is likely soon to attempt to appease them by advocating their legislation concerning abortion and school prayer. We homosexuals, as far as I can tell, are far less important in their minds. But they'll get to us if and when they can.

The way to fight the beast is to fracture their very tottery alliance. There is a strong leak of "keep the government's nose out of people's lives" in most traditional conservatives. This runs counter to the fundamentalist's desire to police the bedroom. We need to accentuate this "fundamental" difference. Every time the loons of the MM try to shut down another erotic bakery or propose the execution of homosexuals, we should capitalize on it. Conservative politicians friendly to Gay people (both of them!) have suggested the Gay movement redirect its rhetoric toward privacy as a predominant issue. If we were to succeed in getting society to accept that redefinition, we'd go far toward toppling the coalition against us.

"The way to fight the beast is to fracture their tottery alliance."

The last great political thrust of fundamentalism was parried by the Scopes anti-evolution trial in 1925. The opponents of the fundamentalists succeeded not so much in out-arguing the "fundies" as they succeeded in depicting fundamentalism as the work of rural, Southern, anti-intellectual boobs. So complete was the rout that the once seemingly invincible conservative coalition collapsed by 1926 into a plethora of squawling sects. The moderate conservatives broke off in embarrassed silence, and the liberals won the day in the churches and in the country.

If the MM can continue to be pointed out as extremist and against personal freedom; if we can persuade society at large that freedom and privacy as values should include Lesbians and Gay men; if the MM can give us more delightfully horrifying examples of their idiocy and "boobness," then, perhaps, the fearful sword will be seen as a sham, and we can join in laughing it into a thousand pieces.

IT'S TIME

to think about wishing your sweetie a happy Valentine's Day. Seem sappy? You're right, but we all need a little sap every now and then.

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POLITICS AND POKER



Gore Vidal's 2-Night Fire Storm

WAYNE FRIDAY

Now that Sleepy Sam Hayakawa has pulled out of the race for the GOP Senate nomination (something this column has been predicting all along, incidentally), look for Congressman Barry Goldwater, Jr. to become the beneficiary of those conservative Hayakawa votes; although Goldwater looks like a lackluster candidate at the moment, he will probably be the nominee (although Maureen Reagan and Pete Wilson will put up a real fight). If Goldwater does make it past the June primary, the national Republicans will pour a bundle into the State and Jerry Brown could find himself unemployed come the end of the year. All the same, the Goldwater campaign is currently having problems. The candidate himself had trouble at a Los Angeles candidate debate last week when asked about the state's unemployment (she couldn't subtract the number of employed from the unemployed and the cracks began immediately about his mathematical abilities.) However, this column thinks Goldwater is the guy to watch in the June Republican primary as Jerry Brown has got to be worried.

In the Governor's race those who should know are

still insisting that Brown's Secretary of Health & Welfare will get in the race against Tom Bradley — the L.A. Mayor apparently has his own enemies in the Demo primary and they are encouraging Obledo . . . The Harvey Milk Gay Demo Club will celebrate Harvey's upcoming birthday with a big dinner at the Moscone Center on May 27 with the guest speaker to be announced . . . H. Welton Flynn to become the new head of the San Francisco PUC? . . . A good turnout of Gay Republicans at last weekend's State GOP Convention in Monterey.

Supervisory candidates for this year's election coming out of the woodwork — retired City Attorney Pat Kelley expected to announce soon; perennial candidate Terence Hallinan says he is definitely a candidate; banker Ben Hom getting ready for a big splash announcement of his candidacy. Meanwhile, former Supe Terry Francois has changed his mind and decided not to try a comeback; while restaurateur Haig Mardikian is having trouble making up his mind . . . And supporters of popular Sheriff Mike Hennessey are getting his re-election underway early with a "Mid-Term Celebration" \$25 fund-raiser next



The 1982 Harvey Milk Club executives: (l to r) Stan Ciriollos, Corresponding Secretary; David Mathison, Recording Secretary; Guenn Craig, President; Ron Huberman, Vice-President, Political Affairs; Rick Pucurar, Vice-President, Internal Affairs; Steve Raymond, Treasurer. (Photo by Rink)

Wednesday (Feb. 10, 6-8:30pm) at the Vorpall Gallery, 393 Grove Street, with entertainment, food, no-host bar, etc.

You think it's funny to make anti-Reagan threats? Well, a man in Omaha has been sentenced to two years

kawa defeated six years ago, plays a cameo in the upcoming movie *The Fade-In*; Tunney plays the part of his former heavyweight champ father Gene Tunney.

And in San Francisco, the police department is getting a taste of their own medicine as far as bothersome lawsuits are concerned — the cops are being faced with a \$10 million lawsuit by the Libertarian Party, charging the police narcotics rampaged through its office and bookstore in a raid last October . . . Presidential daughter Maureen Reagan, a candidate for the U.S. Senate, will speak to the Concerned Republicans (CRIR) on February 24, 6pm, at Sutter's Mill as part of CRIR's Senate Candidate Night Forum.



Gov. Jerry Brown loses one competitor.

at a federal correction facility for calling the police there and threatening the life of the President . . . State Treasurer Jesse Unruh, who announced this week for a third term is a shoo-in . . . Some San Francisco Republicans now tell me that the Supreme Court's decision that congressional candidates must run this year in the new district drawn up by Phil Burton makes it doubtful that Dennis McQuaid will now even run against John Burton this year . . . The Examiner's Bill Mandel rapped the police department's attempt at crowd control at the 49ers celebration . . . In California is not a limited practice that has show-biz figures going into politics; it works the reverse as well. John Tunney, the lightweight Senator whom Sam Haya-

is to be complimented on an event well-done. Gore Vidal, incidentally, ran for Congress in New York in 1960, and while losing, mentioned that he ran up 20,000 votes ahead of John Kennedy in that district. Thursday night Vidal claimed that he is "serious" about thinking of entering the Senate race this year; when several Gay political activists there promised to help him if he announced, he commented to this writer that "they might live to regret that promise." Politics — the Republicans and the Democrats alike — need people like Gore Vidal. The following night Vidal appeared at a Town Meeting sponsored by the CDC and the Stonewall, Toklas, and Milk Demo Clubs at Everett Jr. High School and drew a standing-room-only crowd of over 1400.

David Mixner and Peter Scott of L.A. are the political consultants to the statewide initiative drive to ban handguns — a minimum of 35,000 valid signatures are needed to qualify for the November ballots and the Northern California campaign will kick-off at a press conference with big-name heavyweights next Monday at 1:30pm at the Press Club. ■

and commented that "it's been a very long day." This writer has seen Robin Tyler at her best, but many at last week's GGBA dinner felt that her performance was probably the low-point of the night. The food was good, the place was a sell-out. Vidal was brilliant, and the GGBA



Sheriff Hennessey's got a fund-raiser.

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Valentine's Dance Benefit for Gay Olympics

On Sunday night, February 14, a Valentine's Dance will benefit the '82 Gay Olympic Games at the well-known women's dance bar, Amelia's, 647 Valencia Street. Producers of the dance, Mandy Carter and Brenda Young, in conjunction with bar owner Rikki Streicher, hope to kick-off the outreach to women in the Bay Area regarding the Gay Games.

Organizers of the Games are actively seeking more participation by women, both as competitors at the Games (August 28 to September 5) as well as in the organizational efforts to stage the Games. It is hoped that this Valentine's Dance will focus attention on women's roles in the Games. Representatives from the Gay Olympics Organizing

Committee will be present to answer any questions and provide information.

The fantastic music of the women's band CHEVERE will complement the Valentine's Day spirit. Tickets will be on sale at the door of Amelia's for \$3 a person and \$5 a couple. The dance will run from 9pm to 2am.

FACE TO FACE



Carole Migden Our Candidate for College Board

SUPERVISOR HARRY BRITT



Carole Migden goes for education seat. (Photo by Rink)

1982 is going to be the first for San Francisco — we are going to elect the first Lesbian to citywide office. The woman is Carole Migden, head of Operation Concern and of the Coalition for Human Rights (which represents more than 50 Lesbian/Gay groups in the city).

Carole Migden faces a difficult fight for election to the Community College Board, but it is definitely winnable, especially if the community rallies behind her. She is tough and smart, an exceptionally talented administrator, and a perfect example of the kind of skilled and able person from the Lesbian/Gay community who we can offer to the city as we take our place in sharing power in San Francisco.

Carole Migden is not a household name in the Gay community — at least not yet. But for years she has been working in community mental health programs, in charities, and more recently in community politics — directing the development of the Coalition

for Human Rights, which formed last year and is growing into an organization of all Lesbian/Gay organizations which will exercise enormous influence for the good of our community.

Carole Migden is also, of course, a Lesbian. Gay activists recognized long ago the fundamental links between the women's movement and the Gay movement. We have as a community supported women candidates, in part because we wished to see the women's movement grow and become more powerful. Now the Migden candidacy provides us with an opportunity to support and promote a woman who comes from

our own community. Carole's candidacy is generating a great political activity among Lesbians as Lesbians see the chance for one of their own to assume a leadership position. The Gay men's community will also support Carole when we get to know her — because she represents something to be proud of — a strong community person who inspires confidence and bridges the sometime gap between men and women in our community.

In a city where the majority of the Board of Supervisors and Board of Education are women (something to be proud of), it is unthinkable that the Community College Board should continue to be 6 men and 1 woman — a ratio that might seem like progress in the U.S. Congress but which is a disgrace in San Francisco.

That's one reason, together with her strong support by community leaders, that Carole Migden's candidacy is drawing such strong support from political groups and figures outside the Gay community. A critical factor for Carole is the very strong support she has won in the Chinese community, which together with the Lesbians and Gays represents almost a majority of San Francisco voters. Chinese support is particularly important in the College Board race because of the intense involvement of the Asian community in the College system. In the past two

elections, Asian candidates have come in first. Now our candidate will have their support — a practical example of the gains which coalition-building has brought to Gay people.

So, you may be wondering, what's so important about the Community College Board?

In 1980 the Gay community, with the help of others, elected the second openly Gay citywide public official — Dr. Tim Wolfred. He won election to the Community College Board.

Before that election, few Gay people had heard of the Community College Board. Probably not many have heard of it now, but we'll all be hearing a lot more about it soon.

Carole Migden is not yet a household name in the Gay community.

Thanks largely to Tim Wolfred's efforts, the Community College District is developing courses (which are free of charge) in Lesbian/Gay history and culture and there's a good chance they'll be taught at a new city-funded college center in the Castro.

This program will be a wonderful opportunity for us to learn more about ourselves — a fundamental part of forging a strong, nurturing community. It's an example of our



Carole Migden, current executive director of Operation Concern, has thrown her hat in the ring for a seat on the Community College Board. (Photo by Rink)

beginning to use the resources of this city to help ourselves as well as help others.

Having Carole Migden join Tim Wolfred on the College Board will mean another step in taking our rightful place in decision-making positions on every level in San Francisco. It will be a victory for the Gay movement, for the women's movement, and for the kind of coalition politics which will guarantee our survival and progress.

The election is in November. We have a long time to watch Carole and get to know her better. I'm confident that, at election time, overwhelming Gay community support and the support of women, labor and other minorities will bring her victory and provide us with a leader of whom we'll all be proud. ■

Poor Research on Family Protection Act Irks Lambda

Gay Propagandists Take on Congress

Lambda Legal Defense and Education Fund, Inc. has taken a strong stand in disagreement of the Congressional Research Service's explanation of the Family Protection Act. The disagreement covers several different points, which were outlined by Lambda's Litigation Project Against Anti-Gay Legislation.

The Congressional Research Service (CRS) works exclusively for Congress, conducting research, analyzing legislation, and providing information at the request of committees, members, and their staffs. It is the CRS analysis of the portions of the Family Protection Act dealing with homosexuality which Lambda feels have not been properly researched.

It is Section 108 of the Family Protection Act (FPA) which covers homosexual advocacy. This section stated that no Federal funds would be made available to any person or groups "for the purpose of advocating, promoting or suggesting homosexuality, male or female, as a lifestyle." CRS research concluded that this condition would be new to Federal law, "although it is not apparent that any Federal grants are now made for the purpose of promoting homosexuality." They further concluded that the stringency of Section 108 would "not impose any direct restrictions on individual or organizational advocacy of homosexuality," other than the fact that the groups involved in such activities could not expect Federal funding.

However, Lambda points out that despite CRS's statement, a variety of Federal grants have been made to a number of Gay and non-Gay organizations for projects de-

signed to portray Gay people and their lifestyle in a positive manner. Both the Dept. of Labor, Health and Human Services and the National Endowment for the Arts have made such grants. None of them could be made if the FPA were passed in its present form.

The CRS analysis also states that Section 108 would not restrict groups indirectly. Lambda disagrees. They point out the chilling "indirect" effect the Bill could have. Lambda gives as an example a community health center which receives Federal funds. Such a center is not likely to develop a Gay outreach program for fear that they would be "promoting" homosexuality. Another example Lambda provides is that of an academic department at a university. They would not be likely to consider inclusion of homosexual issues and concerns in their curriculum. "The net effect of the bill," states Lambda, "would be to eliminate discussion or presentation of homosexuality rather than risk loss or partial loss of Federal funding."

Finally, the CRS analysis concludes that Section 108 would appear to be within Congress' power. Lambda counters that there are several arguments which have been left out of the CRS analysis. First, the analysis fails to deal with the FPA's direct or indirect limitations of speech, an obvious First Amendment problem. Second, the analysis fails to mention potential problems involving the equal protection clause. Thirdly, the analysis does not mention any vagueness in the FPA, which Lambda feels may make it challengeable.

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Safety in the Streets Part II

by Bob Smith

The most important step you can take to protect yourself from harm is to accept the fact that you are not immune to violence. Part of your awareness concerns mental preparedness in the event of attack, and part involves the actions that you take to prevent attacks from occurring in the first place.

Preventive measures do not seal you off from violent activity, but the more precautions you take, the greater your chances of avoiding trouble.

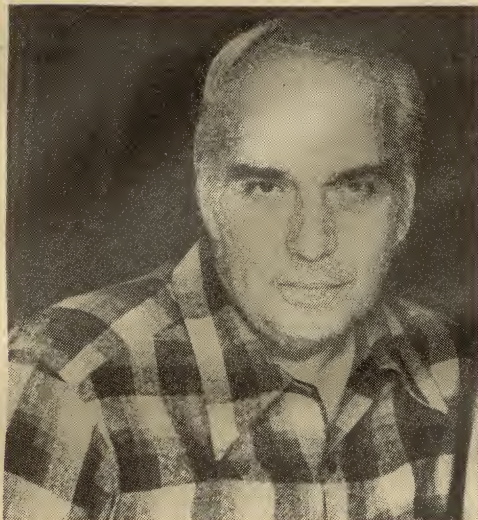
Realistically, this is bound to exact a certain amount of inconvenience and requires extra effort, whether it means taking the trouble to plan an outing or avoiding shortcuts that might expose you to

danger.

By taking preventive measures, you make a positive public statement. The very fact that you take the trouble says you care enough about yourself to provide for your safety. It says you are not a victim.

In public, the best way to avoid attack is to present yourself in a manner that discourages would-be assailants. It's as though we send out messages telling others that their attack is either likely or unlikely to be resisted.

Through body language and general attitude, the potential victim sends a subtle yet unmistakable message to a would-be-mugger. It says something like "please don't



attempt to follow you. Simply continue to the nearest stop where you can get off safely and call a cab or where you can get another train or bus to take you back to your original destination.

• Don't accept rides from strangers. Resist the temptation to save time or money by sharing a cab with strangers or accepting a free ride. The prudent person waits for the bus, or the taxi, not matter how long it takes.

"You must show yourself as someone with self-worth . . . who will mount a vigorous defense if attacked."

— B. Smith

A Strategy for Riding:

• Women should not sit next to the door. Frequently, thieves will dash in, grab a purse, and then disappear just as the doors close. Sit in an aisle seat so that you can get up easily and summon help if someone bothers you.

• It's unwise to sleep on public transportation. On longer trips where it may be difficult to stay awake, make sure your portable luggage is stowed close to you so that anyone tampering with it will awaken you immediately.

• Hold on firmly to your purse or briefcase. Don't put it on the seat beside you. Hold it in your lap or wedge it between your feet.

• Keep your children in sight at all times.

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attack me! I'm so afraid." To a mugger, the most impulsive of criminals, this communication is tantamount to an engraved invitation. Expecting no opposition, he moves in immediately.

The conclusion is inescapable: You must show yourself as someone with self-worth, someone who cares what happens and will mount a vigorous defense if attacked. This is not to suggest that you walk around looking tough or that you challenge everyone on the street. But you must be alert in public situations, presenting yourself in such a way that predatory strangers see you as a high-risk target.

Keep in mind, too, that predictability can equal vulnerability. If someone who wishes to harm you knows what you're going to do, the odds are that this person can plan to do so. For this reason, vary the way you do things: Don't walk the same route to your bus stop in the morning; don't leave home for work or go to the bank at the same time every day, etc.

Varying your habits makes it more difficult for a potential burglar or assailant to get a fix on you and thus figure out where you'll be when.

Some habits, however, are protective. Checking the back seat of your car at night before getting in is one example; making sure your house and windows or screens are locked before you go to bed is another.

TOOLS FOR SELF-PROTECTION

Many ordinary items can be used for self-defense in an emergency — a pencil or pen, a handful of coins, a bottle, a baseball bat, a door, a car, a bowl of soup, your keys, etc.

Be prepared to make use of whatever the particular environment offers as a protective aid.

Using everyday objects as self-protective tools requires little more than the pure intention to preserve life. Armed with this spirit, you are able to seize nearly any nearby object to help you stay safe and alive.

There are three points to keep in mind when using self-protective tools:

• Maximize the effectiveness of whatever tool you select. Whatever the object, it has its own utility, concentrate all your energy on using it in the situation.

• Move against your assailant's weakness. Rather than trying to counter your assail-

ant's strengths, employ the tool against his weakest points. Don't be squeamish. Causing your attacker some pain is the quickest and most humane way of minimizing injury and restoring peace.

• Once you've decided to employ a particular tool, use it with total vigor and commitment. Don't hesitate and don't quit unless and until your assailant is immobile. Anything less than an all-out effort is unsuccessful.

SELF-PROTECTION ON PUBLIC TRANSPORTATION

Whether it be Muni Metro, taxi, train, or bus - public transportation poses some unique perils. As a first pre-



caution, check for possible schedule changes to limit the amount of time you must wait, especially at night.

Guidelines for Waiting:

• When waiting in a deserted place, have a shriek alarm or whistle or mace handy.

• Be alert while waiting. Don't get so deeply involved in reading a magazine or newspaper that you fail to notice a person approaching.

• Stand in the shadows if it's dark and you're the only person waiting. Ideally, stand where you can see the bus when it comes but cannot be easily seen by passersby in cars.

• Move away from trouble calmly and quickly. For example, you don't have to stay on or at the bus stop if a menacing drunk is present.

• When waiting for a Muni Metro train, stand near the most-used entrance. Never stand right at the edge of the platform. Plan to ride near the driver if possible.

• Don't get off at your destination if it's deserted and your intuition tells you that another passenger may

guidelines are to be followed. Most drivers are honest, but precautionary behavior can protect you from the exceptions.

• Never get into an unlabeled "gypsy" cab. Licensed cabs are required to post the driver's identification, with photo, where it is visible to passengers. Make sure the identification matches the driver of the cab.

• Make a note of the driver's name at the beginning of the trip.

• Don't reveal any unnecessary personal information to cab drivers. For example, don't tell them what you do or anything that might lead them to see your home as a possibility for burglary. If a cab picks you up at home to take you to the airport or bus or train station, imply that your trip will be brief and that your home will be occupied during your absence.

• If a taxi driver makes sexual advances, don't alert him to your intent but get out of the cab at the first stop or stop light and notify the police.

(To be continued . . .)

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MEDIA QUEEN

First Encounter:

Deja Vu

I was walking down the street with a friend — this was around '75 near Dolores Park — when this handsome man smiled at me. I looked back; he looked back. I said good-bye to my friend and went off with this new one.

He was a steward for World Airways, on leave for a weak knee and working as a waiter in Ghirardelli Square, making good money on tips. But he said he was training as an upholsterer for his future security. I had never talked with anyone who seemed so security minded.

He drove a Volkswagen bug and wore an olive green windbreaker, a style that is still very popular. He came over to my apartment in the Marina on an afternoon break between split shifts at the restaurant. His body was as gorgeous as his face, and he was sensual and beautiful in bed. Afterwards, he said he'd like to see me again. We made a date, but he didn't keep it.

If I hadn't been so lonely for whirlwind romance, I probably wouldn't have played over and over again a thousand times a new copy of The Three Degrees singing "When Will I See You Again?" thinking of him.

Years passed. I saw him at the N'Touch one time. I met him again after I moved to the Castro a couple years ago. I was working behind the front desk at the Jaguar, and he would pass by on his way home. He didn't remember our first encounter, and I didn't remind him.

One night he asked me to drop by his place after I got off work — 6 a.m. He was still just as beautiful with his clothes off, but we were both very tired that morning. If he remembered we had done this before, neither of us mentioned it. Now it's always a possibility coincidence holds out.

His name was up in lights Saturday night as the top promoter of the First Encounter party at the Moscone Center. He had given me a ticket, although the press had not been encouraged and photographers were barred. It was to be experienced, not reported.

I imagined the auditorium was full with 10,000 of his former tricks, some of whom cheered him by name when he was presented by Sylvester with a plaque from the Board of Supervisors for services rendered.

The illustrated shirtless blond on the poster, his top button undone on his jeans — not as handsome as John — a blankly excited look on his face, hard to decipher if he were really so eagerly anticipating this, another disco party, or just acting like he should be.

Behind him a half-open fan, ribbed like Venus' vehicle from the sea — Clones on the Half-shell.

KONSTANTIN BERLANDT

But the eight or nine searchlights bleeding into the chilly fog Saturday night attested to the taxi drives if nobody else that something was indeed special that night in that so long black hole South of Market.

It was the Party of the Year, only 16 days old. It was a new era in disco dances.

Three video screens, lasers and other lights, large mirrored balls, a simulated eclipse on the wall above the stage — reminiscences of hippie era light show dances by the Family Dog at the Avalon Ballroom or Playland at the Beach or Bill Graham's old Fillmore. Some of the drugs were still the same, but the comparison stops there. Like comparing the inauguration of Andrew Jackson to President Carter's.

This was the Columbia launching, the Declaration of Independence Party, the taking of our place in the center of the central city. It was our birthright and our born-again party all at once.

It had a quality of the 80's that now had crystallized into its own style — one beyond sentimentality: a high-tech experience.

Clones on the half-shell, their bodies pumped up for days, and plenty of average looking men as well, some women, some straights, some drag queens and people of color. The prospect of holocaust in a twinkling of an eye was taken for granted as the beat continued from one song into the next, the transitions of the disc jockeys smoother than the architects of this glorified airport.

Sylvester sang a medley of his old favorites from the Elephant Walk to the Opera House, and Boys Town Gang broke into a new rendition of "Im the One, You're the One," also conveying "Ain't No Mountain High Enough" with new meaning.

I walked around the dance floor, ran into an old lover from the mid-60's (my first), and new or potential acquaintances — 10,000 of them, dancing, cruising, watching: up on platforms, riding the escalators, waiting in the coat check lines.

It felt, at one point, like I was walking between two high walls of smokey glass, an icy corridor, the people all behind these partially transparent barriers of glass about to shatter.

First Encounter, about to take off.

John was in a T-shirt from the party at a cafe in the Castro several days later, looking proud of his success, handsome as ever, sitting with someone else. I walked over and congratulated him, the song continuing in my head: "When Will I See You Again?"

But now The Three Degrees are just another disco group this promoter can bring on stage whenever he wants.

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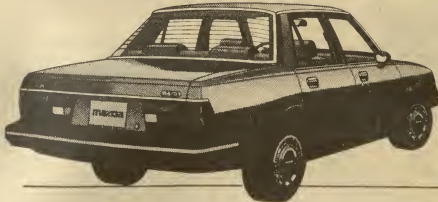
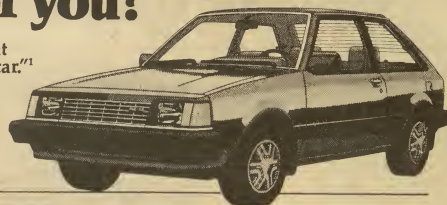
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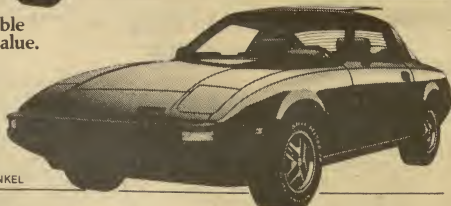
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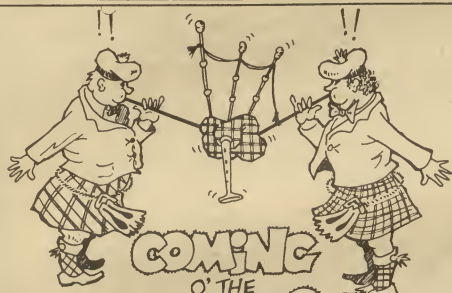
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CREME DE LA CREME! (The Nose Knows!)

In the heat of the excitement (and the chili?), Big Mouth Lou Greene challenged yours truly to a chili duel, as it were. Lou claimed that he made better chili than I, and I laughed in his face and took the challenge. Around and around the bickering went until Emperor Chuck (Lake Merritt Hotel) settled the dispute by arranging and hosting a Chili Duo Cook-Off between Lou what'shisname and me, with the public being the final judge!

The bash will transpire on Monday evening, March 8, at the Lake Merritt Hotel. Chuck informed me that all proceeds would, once again, go to Alameda County Special Olympics. May the better, er... ahem... cook?... win!

I think that "Little Lou" has put his foot in his mouth this time... and it probably tastes

better than his chili!!!

NEZ PAS

EPANCHEMENT! (The Nose Loves, Too!)

The Bench & Bar has the only Valentine's Day festivity in the East Bay! And it will be for Lovers Only! If a person doesn't arrive with one, they will surely leave with one... or two or three or ??? It all takes place on Sunday night, February 14.

In attendance will be a "Marrying Sam" to tie the knot for those who are so inclined... AND there may be a "Molly Hatchet" to chop the knot for those who are so inclined! Rumor has it that the Second Empress of Alameda, John, will do the chopping! (Whatever happened to the BIG splash from the Golden Gate Bridge???)

The evening promises to be bigger and better than their celebration last year, so grab your lover and sashay on down, y'hear?

FATA MORGANA (Does The Nose Forget?)

Monday night, February 8 is the duo-celebration of Big Mama and Chef Victor's birthdays... and they both will be wearing kilts! If you care to peek under, be at Revol at 7pm. Along with the "Coming o' the Clan" there will be a huge complementary buffet, and marvelous David Reign will entertain and enthrall all at 8 and 10pm. Er... Lou Greene may want to look under the kilts, but I'm not that curious!

The Bench & Bar is having 2 for 1 dinners for lovers only from February 14 through February 18. How does one prove that one is with one's lover???? Adding to their kinkiness, every Friday night all the bartenders and other personnel don costumes! One time it's uniforms, one time it's outer space, and next weekend it's... who knows? Show up and find out! And... be on the alert for their Second Annual Mardi Gras on Sunday, February 28... this year entitled "Bourbon Street Bliss" complete with appropriate decoration and "the same craziness as last year"

(Continued on Page 26)

Country Hoedown in Sacramento

The Capitol City Squares are planning their first Country Hoedown to be held Sunday, February 21, from 2:00 to 8:00pm at the Parking Lot, 2804 Auburn Blvd., Sacramento. The party will include square dancing and country western dancing, including the appearance of a guest caller. A barbecue dinner will be available for a nominal charge.

The Capitol City Squares have been learning and practicing square dance steps on a weekly basis for several months and encourage all interested men and women to join them for their first Hoedown to be held in Sacramento. Visitors to Sacramento can find the Parking Lot by leaving I-80 at the Fulton Avenue exit and proceeding north on Auburn Blvd.

Gay Valentines at Stanford

The Gay People's Union at Stanford will be sponsoring a Valentine's Dance on Saturday, February 13, beginning at 8:30pm, at the Old Firehouse, behind Tressider Union on the Stanford Campus. New Wave, Old Wave, Disco and Women's music will be featured, along with light refreshments and a

friendly atmosphere. A \$2 donation will be requested at the door to help cover expenses and to benefit GPU's social and educational programs. Everyone is welcome, regardless of age, gender, sexual preference or Stanford affiliation. For information, call the Campus Gay Events Tape at 497-1488.

Birthday Bash

The Revol will host a "Coming o' the Clan" (or, Maybe They're Just Breathing Hard) to celebrate the joint birthdays of Big Mama (Big Mama's, Hayward) and Chef Victor (Revol). These East Bay celebrities will head the festivities by wearing kilts, for

reasons unspecified to the Bay Area Reporter. The party will begin at 7pm, and special guest David Reign will entertain with two shows at 8 and 10pm. A complimentary buffet will be served at 9pm. Happy birthday to Big Mama and Chef Victor!

Sweetheart Ball in Modesto

Modesto's 1982 Sweetheart Ball will be hosted by the Mustang Club on February 13 at 10pm. Host Louis, Mr. Sweetheart of 1981, will

lead the selection of Mr. and Ms. Sweetheart of 1982 and entertainment and a buffet will fill out the evening's fun. There is no cover charge, so be a sweetheart and be there.

Anniversary Bash at Brave Bull

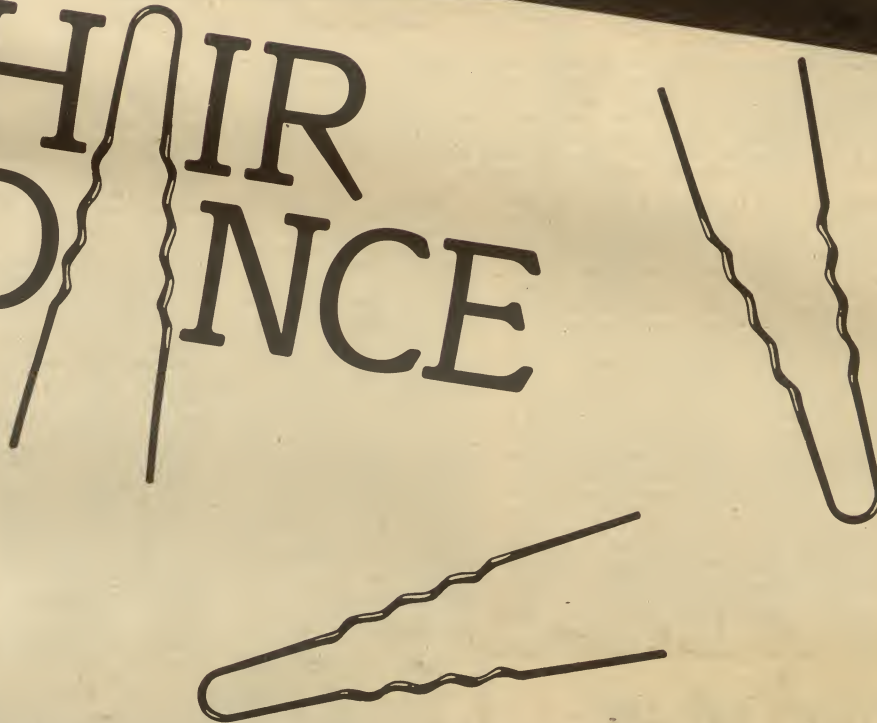
The Brave Bull, located at 701 S. 9th in Modesto, will celebrate their 6th anniversary Sunday, February 14, starting at 2pm. A complementary buffet will be served during the day. There will be special drawings for 14 carat gold Brave Bull pins, a hand-crafted stained glass window panel, Brave Bull T-shirts, and complimentary buttons and pens. There will be selected entertainment during the evening. The occasion will also mark bartender David's 21st (sic) birthday and Little Steve's 3rd anniversary bartending at the Brave Bull. Champagne will flow at midnight.

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BAY AREA REPORTER ENTERTAINMENT

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Putting Fox in the 20th Century: MAKING LOVE

by Michael Lasky

Making Love is a great name for a film. It focuses on something we all do, be it with a societally accepted partner or not. The film itself is the first movie from Hollywood that has broached the untouchable theme of Gay sex. True, there was the superb John Schlesinger production of **Sunday, Bloody Sunday** but that was really an English film. The Europeans have always been more comprehending and adult about sex than Americans. **Making Love**, as directed by Arthur Hiller (most noted for **Love Story**), is the first American production to treat Gay people maturely and really no different than straights. It is accordingly a socially and historically significant film.

Making Love tells the story of young and handsome doctor Michael Ontkean, who is seemingly blissful in his eight-year marriage to attractive network executive Kate Jackson. The two professionals have everything going for them. They've just purchased their first home in Los Angeles; there is talk of a baby; and there is complete honesty and devotion between the couple.

But wait — something is troubling Michael. Feelings he has suppressed for decades are perking to the surface. His innate desires for male flesh are now unbearably and uncontrollably whooshing over him. When beautiful and successful novelist Harry Hamlin comes to the doctor for a check-up, Michael checks him out as well.

Harry is typical of many urban Gay men. He tricks frequently, and doesn't allow himself to even stay the night with a man for fear of becoming involved. Until Michael, that is. When Ontkean finally takes the coming out plunge, he stirs Harry at least to the point of allowing him repeat visits.

Harry forces Michael to stop living a lie — to tell his wife about his newly discovered predilections. By this time she knows something is up — could it be another woman? No, it finally pours out, it is a man! She is shattered. She curls up in a fetal position and wails. She is filled with hate — more from a fear of something she cannot comprehend than a fear of what her husband has become.

Whatever novel dramatic weight this fairly familiar Hollywood love-triangle — albeit with the contemporary Gay angle — has is achieved through the in-depth examinations of all three of the lead characters. Director Hiller and screenwriter Barry Sandler obviously had their hands full trying to create a convincing argument that homosexuals are similar to heterosexuals in their daily lives and problems. If they were to go too far, the straight audience would be unaccepting, if too patronizing Gays would protest.

They have proceeded rather simplistically — but considering what their goals were and their overall intended audience, they are successful. All the people are unblemished in their beauty and

recognition.

Making Love still treats Gay love-making with kid gloves, which is okay. It guides easily upset straights at their own pace. This near coyness might upset Gays who have to remember that the filmmakers, in order to accomplish their sales and intended profit, are eyeing the middle American audience first. Gays know what this picture has to say already. Middle Americans don't.

The first love sequence between any men is seen in a bar and its versimilitude stands on its own. It is obvious, but in the background. This is followed later by the kissing encounter between Ontkean and Hamlin. It is shot at a comfortable distance so as not to push the straight innocents' noses in the shockingly unfamiliar. That these men are pretty certainly makes it easier for anyone in the audience to watch. Finally we have been lead to the close-up — it is as tasteful as a

the milieu and the actions in such a way that we could buy it — and when Ali McGraw died at the end, we got out our handkerchiefs. Similarly he stages **Making Love** with a quiet elegance that is antiseptic yet believable.

The opening sequence, and ones like it show up intermittently, are Ingmar Bergman style closeups of each actor as they reveal directly to the camera (us) their innermost thoughts and desires about the situation in which they have found themselves. The lighting is arctic bright, almost harsh — it is the intensity of truth as the psyche of three people goes on trial. The tone it sets is that there is no running away, no hiding anymore. Homosexuality is here to stay — let's deal with it like adults.

By Hollywood standards this is a bold film — for its compassionate viewpoint, not its graphic depiction. If homosexuality was not as touchy a subject as it is in America, **Mak-**



Michael Ontkean (l), Kate Jackson, and Harry Hamlin star as the soon-to-be Gay, soon-to-be divorced, and already Gay points of the love triangle that makes up **MAKING LOVE**.

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BAY AREA REPORTER FEB. 4, 1982 PAGE 18

are successful at their admirable work. Kate Jackson works at ABC as a dedicated programming executive hired away from PBS. She wants to give the people quality shows but is forced to read scripts like "The Farkels of Tennessee" and other drivel. Michael Ontkean devotes hours to charity wards and goes out of his way to be concerned about his patients. Why, he even makes house calls, an act far beyond the call of duty in this day. Clearly he's a nice guy, so when he awakes to his homosexuality, he is not an undesirable citizen, nor ready to insanely end his life.

Harry Hamlin is a successful writer — look at the accoutrements in his well furnished home! He is seen as the heavy at first but soon — after interaction with the sensitive Michael — we learn via confessional interview that he has neuroses like anybody else. This characterization may provide Gay audiences with the sharpest, and not always comfortable, shock of

Harlequin Gothic novel, not only erasing stereotypes but going full-tilt-boogie away from them.

The explanation Michael offers Kate in his big admission speech reveals the perplexity most Gays have felt on coming out. It's the basic "I don't know why or how I am Gay, I just am" reasoning. When the revelation finally comes, Hiller does not put enough crazed fury in the

ing Love would be just a nice, skillfully acted and carefully directed film much like the women's potboilers of the 40's. But homosex is a hot potato, so **Making Love** is a film that finally puts Fox in the 20th Century. Gays should be overjoyed that it actually got made and not cynical and demanding that it is not as blatant as they may have preferred. Hollywood has packaged homosexuality and made it attractive enough to

Making Love announces that there is no running away, no hiding anymore. Assimilated into a Hollywood soap-opera, homosexuality is here to stay.

scene, perhaps because these are the same type of individuals we have encountered in **Ordinary People**. They are middle class WASP's — full of control, afraid of their own emotions. When Hiller led us down the garden path in **Love Story** we knew it was all a bunch of hooey, yet he set up

break down some hard-edged preconceptions. This picture is the first step. If it goes over at the box office there will be more pictures that go farther in this exploration. Amen. (Opens February 12 at the Metro Theatre and other Bay Area theaters.)

FILM CLIPS

Four Friends

Is Penn's Film
Mightier Than Sword?

Arthur Penn's multi-generational, spanning-the-decades film is loaded with characterization and gobs of incidental plot. Its exploration of the American dream gone awry is certain to ignite as many fires of controversy as it defuses time-healed scars.

Focusing on narrator Craig Wasson, a Yugoslavian immigrant, the picture follows him and his three buddies (two guys and a girl) from senior year in their very midwestern high school, circa 1960, to the present.

Wasson is not ready when four-friend member Jodi Thelen wants to surrender her sexuality to him. She is an impetuous, impulsive, over-romantic girl with dreams of becoming an Isadora-like dancer. When she is refused she turns to cohort Jim Metzler, gets pregnant, and marries fourth member Michael Huddleston when real father Jim enlists and goes to Vietnam.

At college, where son-of-millworker Wasson has won a scholarship, he meets his wealthy roommate's sister. Despite her crazy father's disapproval, she marries him. The marriage ends tragically, leaving Wasson drifting from job to job. In New York he meets up with still not dancing Jodi at a LSD-drugged hippie party.

Eventually and individually they wind up back in their hometown where Metzler has returned with his Vietnamese family. Huddleston has remarried and guess what, Jodi Thelen and Wasson end up with each other as they should have a decade before.

Penn's style has a narrative flow which is greatly aided by Steve Tesich's autobiographical script. Although the acting is uniformly convincing, it is the newly discovered Jodi Thelen who stands out in a performance that captures the essence of most 50's-60's youth — dreamers all — suddenly awakened one violent November day in 1963.

The \$10 million production is filled with messages about the battle weary 1960's and

MICHAEL LASKY

the wounds that have yet to heal today.

I somehow thought the whole enterprise was somewhat anti-American. Not un-American, mind you, but against the American dream. In an interview with screenwriter Steve Tesich, he responded to this.

"I was saying that you can have dreams about your future in high school but if they are not realized, you are not a worthless person. You can have new dreams. Most movies follow the history of the dream. This one follows the dreamers."

Tesich admits that the film is highly autobiographical, much like his Academy Award winning *Breaking Away*. But he adds, "A writer must have discipline over experiences to not write just recollections but dramatic developments based on



Autobiographical screenwriter Steve Tesich.

win Show," "I Love Lucy" and still developed into one of the top screenwriters in the industry.

Tesich has used his experiences to paint a vivid portrait, universally identifiable, of Americans, promised a dream come true, trying aimlessly to make it work for them.

(Cinema 21)



Jack Nicholson ain't dancing "The Wetback Watusi" in *THE BORDER*.

them. I go with character motivation more than plotting. One takes over the other so the story works out."

He recently completed his first novel — autobiographical also — and feels "we all have enough films in us if we look at our lives from different angles."

His scripts are not tampered with, something most unusual in Hollywood. Amazingly, he learned English from 50's television, such as "My Little Margie," "The Stu Er-

The Border

No Passports

The Border will make you edgy as it explores violently the unwonderful world of Mexican wetbacks. Jack Nicholson plays a Texas border control cop for the Immigration Department. His kewpie doll wife, Valerie Perrine, has put him in the poor house with her excessive building-a-dream-house purchases at Levitz. Colleague Harvey Keitel involves him in black market babies/drugs/smuggled refugees corruption which sends the moral Nicholson further to the breaking point. Then a Mexican waif with infant inexplicably steals his heart and he can't do enough to help her sneak across the border.

The Tony Richardson film is redundant in its intent on showing the harsh realities of impoverished Mexicans and the futile job of the border control. Mired in its own excesses, it turns into another good guys/bad guys yarn that could have been better told as a segment on "60 Minutes." Should you see it? El Paso.

(Royal)

Film & Politics

"The Gay Life," KSAN's only Gay radio show, this week presents "Film and Politics," talking with Mark Huetts, director of *Whatever Happened to Susan Jane?*, and Lucia Valeska, Executive Director of the National Gay Task Force. The show airs at 11pm Sunday, February 7, on 95FM.



In yet another Stephen Tesich autobiographical script, Jodi Thelen plays a woman with three suitors.

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B.A.R.

STAGE

A Full Length Portrait of America

Weak Production of a Strong Play

by Mark Topkin

It is a credit to playwright Paul D'Andrea that his *Full Length Portrait of America* glows despite an unusually weak production at the Julian Theatre.

The play is an allegorical tale set in Preservation Hall, New Orleans, about a couple of septuagenarian, black jazz musicians who become the central focus of a battle between the destruction and preservation of traditional moral goodness in the face of progressive evil, a battle symbolized by the plight of a baby washed overboard from a luxury vessel in the Pacific as well as by a giant bulldozer criss-crossing the country plowing into rubble everything in its path.

The connections may seem far from clear in a paragraph's telling, but D'Andrea has forged them tightly in a wonderful original script that mixes symbolism, mystery and jazz into just what his title suggests.

Though the play earns high marks, the playing does not, due to a weak cast of actors and some less than inspired direction. Granted, the play is difficult to cast, especially with regard to the roles of the musicians which require a male saxophonist and a female singer-pianist who must be inspired jazz performers as well as excellent actors. Bob Smith and Gladys E. Palmer succeed more at the former than the latter, but strong, exciting acting is required to carry off much of the tale, and it just wasn't there.

Better, but still not strong enough to bring full believabil-

ity to the role of Tuli Latum, an Indian earth mother who drives the only rig big enough to defeat the dozer, is Lupo Kaumeheiwā. She has a commanding presence but not



Bob Smith and Gladys Palmer provide the music in the "symbolism, mystery and jazz in a wonderfully original script" for *A FULL LENGTH PORTRAIT OF AMERICA*.

enough dramatic insight into what she is saying.

This may be the fault of director John H. Doyle (*Evolution of the Blues*) who wasn't able to build or sustain much dramatic interplay amongst his actors. Much blocking

seems happenstance, and climaxes, often timed with special effects requiring precision, fall flat.

Don Cate's set and lighting design and the sound by Alex Rudis are professionally handled and are the primary mood builders of this production. Had they accompanied a stronger cast of actors and more taut direction, *A Full Length Portrait of America* might have been a knockout worthy of its Great American Play prize awarded by the Actors' Theatre of Louisville.

A Full Length Portrait of America runs through February 28 at the Julian Theatre on Potrero Hill. Call 647-8098 for information and reservations.

A MAD WORLD, MY MASTERS

by Steve Warren

English sex comedies span a spectrum from the leering burlesque of Benny Hill and the bland teasing of West End comedy hits to the kinky farces of the late Joe Orton and the politically astute satire of Tom Stoppard. The Eureka Theatre production of *A Mad World, My Masters* tries to encompass that entire spectrum in one overlong evening.

The result is that you're sure to find something to like in the play, but it would take an extremely eclectic Anglophile (which I thought I was) to enjoy all of it.

Playwright Barrie Keefe apparently aspires to higher things but is drawn to the cheap laugh-getting devices of transvestism, unsavory double entendres and childishly offensive talk which lacks the wit that could make it excusable.

Drew Eshelman, who shone in a smaller role in *The Jail Diary of Albie Sachs*, is the villain of the piece, Horace Claughton, an upperclass twit who is "not a knight of the realm yet" but is working on it. Opposing him are the Sprightlys, a workingclass family who have lost a member in an "accident" that was intended to win a big insurance settlement without injury.

They turn to their union for justice, but receive more help from a police superintendent who assigns himself to protect Claughton in a variety of dis-

guises, several of them female attire. This character, humorlessly played by Stephen LeGrand, delivers most of the anti-Gay remarks, the funniest being his recall of days on the vice squad when he "picked up Alistair Cooke once" at a public urinal.

Eshelman is sometimes able to make something of all the foolishness. When Claughton attacks one of the Sprightlys who is masquerading as Lady Di (England's, not San Francisco's), he is simultaneously allergic to and aroused by her perfume. Eshelman's believability and complex timing make the scene thoroughly hilarious.

Unfortunately no one else in the cast even approaches his skill. Any scene he can't carry alone is played strictly for the easy laughs. Errol

Ross gives an attitude-laden portrayal of a journalist and also functions as narrator, but his arrogance wins little sympathy from the audience.

Two directors, Oskar Eustis and Richard E.T. White, either canceled each other out or were both at a loss as to how to handle the material. I didn't see an earlier version of the play which Eureka did over three years ago; but if it was anything like this, I don't know why it was thought to deserve an encore.

Eureka deserves support for many fine plays they've given us in the past, but you are better off mailing in a donation to help them find a new home than seeing the current show, which plays through February 28.



Had B.A.R. reviewer Steve Warren been allowed to focus on Jack Shearer's muscle like Lorri Holt-LeGrand he may have found *A MAD WORLD, MY MASTERS* nonstop sex and silliness less overly eclectic.

STAGE

One Act Theatre Co.: Tap Dancing and New Universes

by Bartlett Naylor

Joni is 17 and a rebel because she is a punk-rocker. Ruby is pushing 40 and a rebel because she was a Vietnamese War protester. Eva Bess is 68 and a rebel because she has organized and is enjoying her own funeral. ("Why miss out on one of the most important parties of one's lifetime?") Together, they are three generations attempting to reconcile their many differences. The unorthodox funeral is *Taps* at 8:23, the better half of a twin bill at the One Act Theatre Co. The other work is *The Re-entry of Object 6633*, a fair look at marital problems among lumberjacks.

Taps dances around the conventional theme of a family's attempt to unify itself. The three generations — grandmother, daughter, granddaughter — begin divided, and the peace established in the end is telegraphed from the start. On the way, however, there is some good fun as the characters and their values collide. Most enjoyable is Eva Bess, or "Grams," as she is called affectionately by her otherwise profane granddaughter. Eva Bess wants to have a good time, and does not mind if Joni uses "that 'f word'" or smokes marijuana. Her good humor is impregnable and not even dour Ruby is going to depress her. In her youth Ruby was an agent of peace, marching at the major protests around the nation. Now, she is a type employed by the military. Joni and Eva Bess agree she has "sold out."

The three are well played by the actresses, with special plaudits for Kenna Hunt as the unsinkable grandmother. Not only is her stage presence engrossing, but her tap dancing retains that special twinkle.

The *Re-entry of Object 6633* is an appropriate companion play. It also concerns family reconciliation and is made interesting by unortho-

dox twists. Troy Million is a lumberjack overcome by alcohol and pinning his last hope to discovering a chunk of sky-lab. He's going to find the chunk and turn it in to NASA for a reward. When the space junk falls in Australia, and not Northern California, he drowns his dignity and begs his ex-wife, Wanda, a forest



Kenna Hunt, Renee Goddard and Carla Sarvis (l to r) as three generations of rebels within one family. Their reconciliation is the heart of *TAPS* AT 8:23 by Holly Kern.

service fire lookout, to take him back. From this relatively drab world of broken dreams drowning in the bottom of a whiskey bottle, playwright Scott Wren enlivens his script with a hippie duo. Not only does this serve to contrast and

accentuate the redneck nature of the Millions, but affords the playwright to introduce more zesty language into the action. Johnnie Dark, ably played by Scott Smith, takes us to new universes as he enacts his drug-trip. Just as Gram's unlikely tap-dancing performance rouses the action in *Taps*, so does Dark's acid journey energize the action in *Re-entry*.

In addition to the superior performances by Smith and Hunt, the productions of both plays are consistent and strong, well directed by David Sanford and Peter Tripp. The playwrights are to be lauded for creating intelligible new

works that may not take us to new worlds of artistic insight, but nevertheless entertain.

Both plays will run through March 6. The *One Act* is at 432 Mason Street, San Francisco.

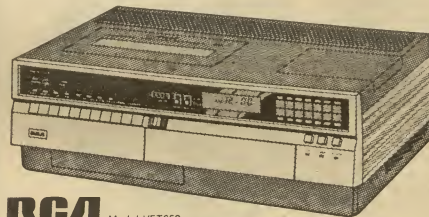
Parade '82 Meets

The Safety Sub-committee of the '82 Lesbian/Gay Freedom Day Committee will hold its next meeting on February 10, 7pm. The meeting will be held at the Parade Office, 4599 18th Street. Anyone interested in working in the group, and with the planning for the June 27 meeting are encouraged to attend. If any questions, call Rick Blessinger at 861-5404 (LGFD offices) or 861-7063 (home).

Cable Car on Radio

"Fruit Punch," KPFA's Gay radio show airs its special on the Cable Car Awards Wednesday, February 10, at 10pm. "Fruit Punch" presents highlights of the 8th Annual Cable Car Awards & Show, which recognize outstanding achievements in the Lesbian/Gay community. KPFA is 94FM on your radio.

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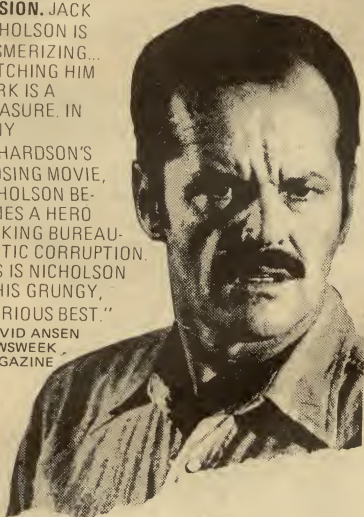
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BAY AREA REPORTER FEB. 4, 1982 PAGE 21

"THE BORDER" HAS A LOT GOING FOR IT... TENSION, ANGER AND PASSION. JACK NICHOLSON IS MESMERIZING... WATCHING HIM WORK IS A PLEASURE. IN TONY RICHARDSON'S ROUSING MOVIE, NICHOLSON BECOMES A HERO BUCKING BUREAUCRATIC CORRUPTION. THIS IS NICHOLSON AT HIS GRUNGY, GLORIOUS BEST."

—DAVID ANSEN
NEWSWEEK
MAGAZINE



JACK NICHOLSON in THE BORDER

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Sisters Indulge Men's Chorus in Basketball Benefit

by John F. Karr

Remember the scene from a Marx Brothers movie in which eleventy-zillion people crowd into a stateroom on an ocean liner? Interviewing the Sisters of Perpetual Indulgence is practically an instant replay. Packed into the cozy drawing room of their "Convent" in the Haight, sipping coffee while six different conversations fly by at once, I'm trying to secure information about the Sisters' upcoming benefit for the 1982 Gay Olympics and themselves.

The resulting tape of the interview is usually unintelligible, as political rhetoric covers court jestering, and outbursts of glee cover the rhetoric.

Score: A Basketball-Disco is what the Sisters have named their combination basketball game and sock hop. The Gay Men's Chorus basketball team will compete against the Sisters, at the benefit game to be held Friday, February 12, at 7:30 pm. The game will be at Kezar Pavilion, where there is free parking, and the \$5 donation includes a discount to the post-game dance at the I-Beam. Jane Dornacker will MC, along with Sr. Boom-Boom, and half-time festivities include the Gay Freedom Day Marching Band, Twirling Corps and Color Guard, as well as the Choral Majority. Pom-pom squads will be on hand; the Clydesdale Sisters from the Chorus, and the 69'er Sisters from the Convent.

If that doesn't sound like a stateroom with the Marx Brothers, stick around while the Sisters answer some of my questions about themselves and the Convent.

"Let's call this meeting to order," says Sr. Adi.

"Oh, let's not," cry out several others, giggling over the tea cakes.

"Our role as producers of the basketball game casts us in the truest role of nuns," explains the earnest Gilbert Baker, "as charitable members of the community so that we can benefit other organizations, and get them working together."

Screams pierce this piece of P.R. as Boom-Boom pours coffee on Sr. Logan-Berry Frost's hand.

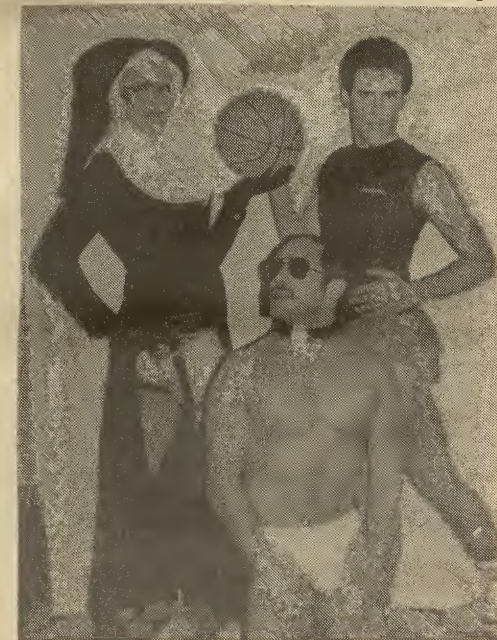
"What happened to your body coordination?" Logan-Berry shouts at Boom-Boom.

"What body coordination? I never claimed to have body coordination," Sr. B-B answers peevishly.

"And this is my make-up hand, you fool," whines Sr. Logan-Berry.

Sr. Adi calmly continues relating background throughout this incident.

"The idea for this basketball game was originally mine, but other Sisters have contributed to it and colored it. All our ideas are approved by a quorum at our bi-weekly meetings. There are about 20 Sisters total. We have a four-page constitution, and to function you have to be a Sister. This means being sponsored by a fully professed Sister who's taken vows, and becoming a novice. A novice has to appear three times in traditional habit, and then he can be voted to fully professed status. This is marked by a little ceremony to change their veils from white to black."



Sister of Perpetual Indulgence, Boom Boom, Convent "Saint" Steve Gomes, and Gay Men's Chorus member Matthew McQueen get ready for "Score!" - a basketball game and sock hop to benefit the Gay Olympics, on Friday, February 12, 7:30 pm at Kezar Pavilion. (Photo by Arron Auger)

"We don't want any novices to show their faces before their make-up is together," explains facial whiz Logan-Berry, whose interest in make-up goes beyond consuming.

"The white veil is symbolic of purity and commitment. Obviously, after three appearances, they're not as pure, so the veil changes colors."

"Oh, he's not interested in all this..." interrupts Sr. Boom-Boom.

I explain I would like a factual background, and Boom-Boom shrieks.

"Factual? We've never had a factual article yet! It's all lies!"

But we intrepidly press on.

"Nun consciousness is Everywhere," I am told. Gay men have a long tradition of Nun impersonation, and the Sisters report that there are thousands of Nuns in a Gay network across the country. Sr. Boom-Boom recently visited convents in many cities. Atlanta is home to the Sisters of Perpetual Motion, and in New Orleans he visited Sr. Modess of The Sisters of the Sanitary Napkin. Boom-Boom has been accused of sleeping around the convent, but he refutes the accusation.

"I didn't fuck any of the nuns," he petulantly announces. "I only fuck people in lay positions."

"What about incest within the order?" I asked.

"It's been known to happen," I'm told, amidst tongue-clucking and finger-pointing.

"I was doing street preach-

ing in Minneapolis," relates the talkative Boom-Boom, "and this woman came up to me and said, 'God doesn't want you to wear fishnet. God wants you to follow rules because God wants you to be free. God's gonna send you to Hell because God loves you.' We get this kind of shit all the time! It's chaos!" he shrieks.

"We offer both glitz and a political platform."

"We've been told we're against God, against Jesus, against the Church. We are opposed to the Church's dog-

ma because it's oppressive. But we are not against God because we believe in the spirituality which exists in mankind. And we're not against Jesus because He only said one thing and that was 'Love One Another,' explained Adi.

"We get people to think what it's like to be outside the mainstream of society, and we present the inner, personal reality of spirituality. We present this to people by presenting them with a paradox. We're men and we're women. We're sacred and we're profane. We illustrate the absurdity of religious dogma."

"We offer both glitz and a political platform," and that sums up this group of politicians, entertainers and court jesters more succinctly than any other explanation.

"We are a pooling of theatrical, political and religious aspirations."

"And we are crimestoppers!" interjects Logan-Berry. "I apprehended this little fluff breaking into a car and got him in a headlock. I gave him a citation. This has prompted me to start a Sisters' crimestopping unit. We're going to call it **Dragnet**!"

"Basically," continues spokesman Sister Adi, "we're like any other Gay club. We just have a flashier production number surrounding us. We tread the razor's edge of being passe. We want to be acceptable but also keep people moving one step beyond."

The Sisters certainly could become passe. Their antics have become assimilated at a

(Continued on next page)

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SISTERS (Continued)

surprisingly fast pace. People who originally found the Sisters in bad taste are using more qualified terms. The Sisters are now in questionable taste, and the people who used to find them in questionable taste now say, well, they're really doing things. But their upcoming projects, such as a crusade against V.D. and a stage extravaganza called *The Sisters of Perpetual Indulgence Go To Hell* should maintain that edge of outrageousness that allows them their effectiveness.

Certainly splashy will be the cheerleader outfits for the basketball game against the Gay Men's Chorus on Friday, February 12. Some of the athletes' outfits consist of nothing but the skimpiest black lace undies. The Chorus might be distracted from the baskets by the baskets. It would be next to impossible to play basketball in a habit, at any rate. These habits, by the way, were borrowed from a real order in Iowa, on the pretext of being needed for a production of *The Sound of Music*. They were never returned, and Sister Boom-Boom breaks into the anecdote with a full throttle rendition of "Mount Ev'ry Climber."

The Sisters, in producing the event, have done all the promotion, funding, and organization. The Gay Olympic office is handling concessions, and the profits will be split 50-50. It sounds like a tremendous fair, with a basketball game, entertainment and a dance thrown in for kicks.

Tickets are available at both Headlines stores, as well as at the Game itself.

John F. Karr

TONE DEAF TONE DEAF TONE

Jeannie Tracy:

Ms. Thing Thinks She's A Pop Singer

JERRY DE GRACIA

Press releases reveal little about entertainment personalities; they provide a brief biographical sketch and glowing reviews of the artist's work but never reveal anything about the person behind the make-up and glitter.

Jeanie Tracy, who has worked extensively with Sylvester and has just released her first solo album, is one of those effervescent characters whose press kit wasn't as informative as it should have been.

Tracy has just completed her first Fantasy album, *Me and You*, with producer Harvey Fuqua. It includes Smokey Robinson's "Your Old Stand By" which was a hit for Mary Wells in 1963. It will so be released as a single, and the album will appear early in February.

Other notable tracks include samba-like "Come Make Love To Me," Sylvester's church arrangement of "Tears On My Pillow" and the dance tunes "Sing Your Own Song" and "I'm Your Jeanie" which she said was one of her favorites off the new album.

Ostensibly a newcomer, in the cliché-ridden world of entertainment success stories, she has paid her dues and is certainly not suffering any trauma from overnight success.

Ms. Tracy is actually a down to earth person, almost too nice, who volunteered to man the telephones at her recording studio when the secretary gave me a ride to the BART station. Like many artists dangling on the hook of success, she is filled with the hopes and dreams of a child when she talks about her first album and the possible stardom it may produce.

With the same lackluster origins as most Californians — Ms. Tracy's musical background, which encompassed classical piano studies and the church choir, has become beneficial, allowing her to tackle a wide range of music. At one point, however, this range caused a dilemma in her life.

Although she has now found her home in popular music, she did study opera along the way, and just like many Californians she moved to the Bay Area because of its "more vital, stimulating environment."

In 1979 Sylvester was auditioning background singers and Ms. Tracy's producer Harvey Fuqua prompted her to audition. She became part of Sylvester's show and of what was to later become *Two Tons of Fun*, although she mischievously states she

was the fun and the other girls were the two tons.

Her work with Sylvester seems to have been the major influence of her present career. She talks about him with a glimmer of idol worship in her eyes, and it was her singing with him that caused Sylvester to remark, "Ms. Thing thinks she's a pop singer."



Jeanie Tracy is reaching prominence with pop music after training for opera!

She's received requests to sing on albums by major artists. She was recently featured on Freddie Hubbard's album *Splash* and on Herbie Hancock's newest LP *Magic Number*. She also remains an important member of Sylvester's band and serves as his duet partner on the ballad "Here Is My Love" from his last album, *Too Hot To Sleep*. She also co-wrote that album's disco cut "Give It Up."

Her solo album contains a variety of musical styles. What she concentrates on in the future will depend on what succeeds on the album. Although she is at home with rhythm and blues, ballads and gospel, she plans to go with whatever gets her over in the market.

Even though her future now looks rosier than ever she has spent the last few years enjoying her non-success and seems to have no qualms about the path her recording career has taken.

But then any person who takes a job as an Oakland traffic cop just for the fun of it obviously knows how to enjoy life!

OFF BEAT:

Sylvester has been very

busy lately with his First Encounter appearance, an East Coast trip, and his scheduled appearance at the Cable Car Awards in February. He says all this madness and mayhem will be in his bio to be called *Disco Damage*... that'll be a hoot... and you can file this under it's about time... the B-52's new lp *Mesopotamia* (which is produced by the Talking Heads' David Byrne) will carry a list price of \$5.99 "in a conscious attempt to address the current economic conditions." The group's manager, Gary Kurfirst explained, "Because of their rural backgrounds and the fact that their own families and friends back home are

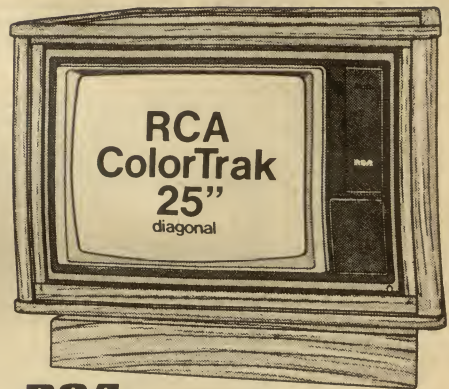
struggling due to the downturn in the economy, the group members wanted to make their newest music available at the lowest possible price." Oh please! Tracks on *Mesopotamia*, all written by members of the B-52's, include "Loveland," "Deep Sleep," "Cake," "Throw That Beat In The Garbage Can," "Nip It In The Bud" and the title song. Well there should be something there for the people's top ten but it'll take a lot to beat "Private Idaho." ■

Happenings

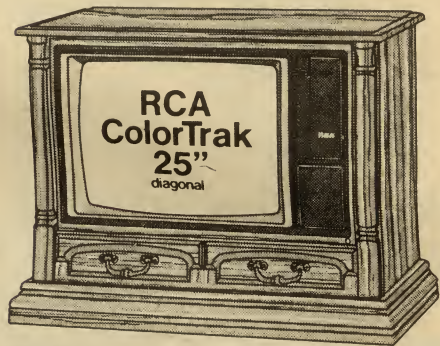
Fillmore's, "the cafe, cabaret and underground phenomenon" at Fillmore at Haight presents composer/singer Jerry Simpson along with winds wizard Rach Czar on a double bill with AHZ on Friday, February 5, at 8:30pm. \$2 cover.

★ ★ ★

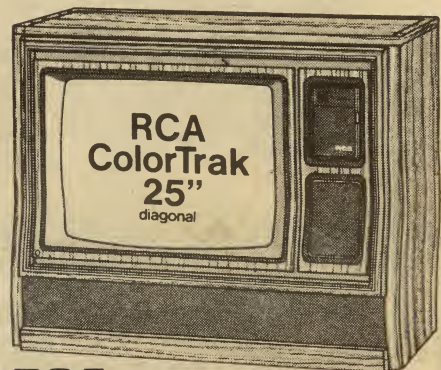
"The Bible, The Church and Homosexuality" is the subject of a lecture discussion of texts and viewpoints led by Rev. Glenda Hope, a United Presbyterian minister. It will be presented on Wednesday, February 10, at 8pm at the Network Coffeehouse, 1329 7th Avenue, for a donation.



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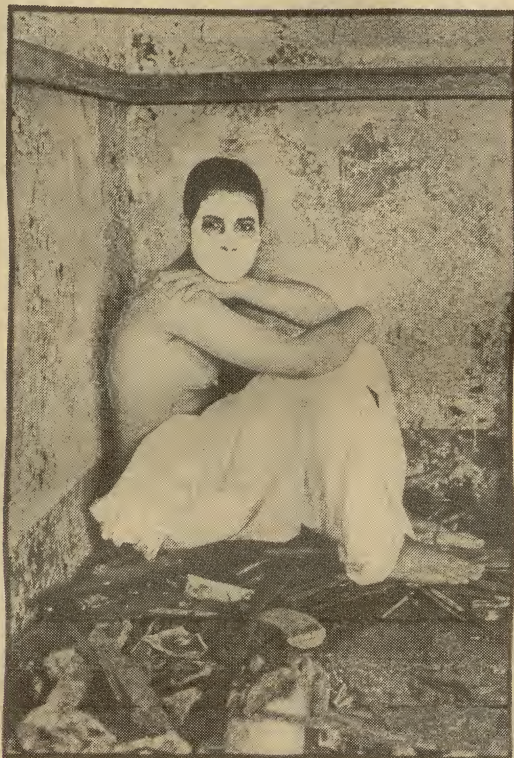
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BAY AREA REPORTER FEB. 4, 1982 PAGE 23

Photographs by Nina Glaser



In the short period of time in which Nina Glaser has been pursuing photography, her images have won widespread appreciation. Her work has been published in *The Advocate*, *The Bay Guardian*, and *Metro*. The *Bay Area Reporter* is pleased to present these recent photographs, which will be part of the artist's work exhibited at The Village Deli Gallery, 495 Castro, from February 7 until March 7. A reception with the artist marks the opening night, at 7pm.

Future plans for Ms. Glaser include an upcoming exhibit at the Ambush in April, showing a different side of her "oeuvre."



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Dance

Romeo, Romeo, Wherefore Art Thou?

by George Heymont

Michael Smuin's version of *Romeo and Juliet* returned to town on January 26 with a most curious presentation wherein the two ill-fated lovers were continually upstaged by other members of the cast in character roles. This odd imbalance tended to throw an otherwise solid production a bit out of whack as the audience's concentration kept shifting from the principals to the supporting cast.

Most noticeable was Antonio Lopez's portrayal of the jealous Tybalt. Since his debut several years ago in *Song for Dead Warriors*, Lopez has been steadily growing within the company. His Tybalt was one of the most completely realized characterizations to be seen within the company in many a moon. Lopez seems to have lost some weight (causing his lean, angular face to assume new strengths in the department of evil and villainy). His dancing throughout the evening evidenced a clear, cutting edge to his work which added immeasurably to the malice and vengeance which boils in Tybalt's heart.

Matching him step for step was Attila Ficzere as Mercutio. Ficzere has always been one of the company's strongest men. His winning personality and easy audience rapport (coupled with a rock-solid technique) made the confrontations between Mercutio and Tybalt far more interesting than any romance brewing between the star-crossed lovers.

The problem here is not so much with the Juliet as with the Romeo. Jim Sohm went through most of the evening with a clinical detachment which left one feeling as if Romeo were approaching Juliet on automatic pilot. Much of his dancing lacked fire, although Sohm was genuinely affecting in his final death scene. Diana Weber's Juliet was a buoyant, feminine characterization — magnificently danced but, alas, running up against an icy



Dancing in the dark. Diana Weber's winning Juliet got little feedback from Jim Sohm's Romeo on opening night of San Francisco Ballet's revival of Michael Smuin's *ROMEO AND JULIET*.

Romeo who offered little feedback.

Paula Tracy's Nurse was a ribald portrayal (indicating that Tracy might have a strong future in character roles). David McNaughton and Nancy Dickson scored strongly in their variation as the Street Dancers with McNaughton's newest demonstration of how to defy gravity bringing gasps of admiration from the audience. Kirk Peterson's third act

serenade was aided immensely by his strong personality.

As Smuin's *Romeo* enters its sixth year the production is still a taut evening of dance drama, remarkable in its clarity and efficiency in dealing with Prokofiev's score. If San Francisco Ballet can now provide leads whose impassioned dancing would match the achievements of the rest of the cast in smaller character roles this *Romeo* would benefit immensely. ■

A kind and efficient nurse at the Hall got us cleaned up and into our seats right as the performance began.

With an ice pack, a black eye, and a cracked rib, I numbly glanced at John between the movements. His composure was remarkable, but he looked stunned and angry.

At Intermission, he turned and asked my opinion of the Beethoven. "What Beethoven?" was all I could manage.

After a smoke and a visit to the Press Room, I had collected my thoughts enough to actually be able to hear the rest of the program.

Anton Bruckner wrote long and rambling compositions. He did manage, with his Fourth Symphony, to be both lengthy and compact simultaneously. He called it "The Romantic" and it is just that.

In this great work we are aware of the influence of Wagner (his monumental scope and orchestration), the deep emotion and lushness of a Tchaikovsky, and the effect this score would have on a young Mahler.

All previous media-hype and press agency aside, one must marvel at and applaud

(Continued on Page 28)

BACK TO BATON Of Solti and Sociology

PHILIP CAMPBELL

I used to think Music was the universal antidote. With charm enough to soothe the savage beast it could certainly brighten my dark hours and leave my heaviest moods.

I also believed, along with Anne Frank and Candide, that there's a little bit of good in everyone.

Growing up and living in a big city, however, can play funny tricks and some of my more naive perceptions have changed with experience. My trust hasn't been destroyed, it's just been altered.

Nietzsche once said, "Without Music, life would be a joke." I agree, but I'll stop expecting Music to provide a cure-all for the indignities of living.

STURM AND DRANG AND SO WHAT?

The evening of January 25 brought thousands of people out to hear Sir Georg Solti and the Chicago Symphony in their second local appearance. It also brought many

thousands more into the streets of San Francisco for the Forty-Niners' victory celebration. Both events created mass hysteria, though one proved more physical than the other.

Spending some rare time with me was Bay Area Reporter Associate Editor John Karr. The weather was good and the conversation stimulating so we decided to walk to Davies Hall. It was then that we encountered a rowdy gang of toughs.

John didn't like the look of things, but I was high on expectation and coffee, so the possibility of trouble didn't occur to me. It should have.

For no reason other than the hell of it, the punks attacked us, and with frightening glee, proceeded to beat our intellectual little brains out.

The ugliness happened so quickly that we weren't even sure if we were hurt badly. In shock and confusion we made our way to the concert.

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Special Thanks to I-BEAM, City Printers, Headlines, Mr. S. Products & Anderson Graphics.

Breaking Ground With Intimacy

San Francisco Dance Theatre's
Penelope Lagios Johnson

by Keith White

I spent two hours last Sunday with Penelope Lagios Johnson, director of San Francisco Dance Theatre, talking about her company and its upcoming season. During our talk we hit on everything from Anorexia to politics. Within five minutes I knew she was anything but the typical ballet company director. Unguarded and enthusiastic, she gave me her time and thoughts the way old friends do.

Having danced all her life, Ms. Johnson has covered the ballet territory, dancing in Europe and Cuba, but most often in her native city, San Francisco. She recalls the exploration that led to her independence: "I love San Francisco and this is always where I wanted to work. I danced with San Francisco Ballet for a while and found the large company atmosphere to be not intimate enough or in-

tense enough for me; I have dancers from San Francisco Ballet now who were looking for the same things I always wanted." Penelope Lagios Johnson is known for her desire to work close, to establish strong relationships with her dancers, and when I asked how she had assembled her present company she said, "They found me; they came to me; for the most part they are dancers who were looking for a closeness they didn't find elsewhere. Not long ago a group of them told me they weren't comfortable with a ballet we were trying out for this season — they said, 'Penelope, it just isn't US,' so I chose something else. I have a company of individuals and I work with them. That's why they came to me."

The same openness and flexibility is also attracting desirable choreographers who realize there is room there for their uniqueness. "Included in



Artistic Director Penelope Lagios Johnson works with Sarah Gale and Christopher Parashis on Carlos Carvajal's *MUTATION*, to be seen in S.F. Dance Theatre's season at The Palace of Fine Arts this weekend and next.

this season are Carlos Carvajal, who was director of Dance Spectrum, which does not currently associate a company, so we get to work with him; Henry Berg, who has been associated with Oberlin Dance Collective; Richard Opaterny gave us a ballet, and we're doing two of my ballets."

I asked Penelope what she thought Bay Area ballet audiences really wanted to see, and how she was filling the bill. "I think on the deepest level, people are looking for energy and magic, the magic that comes from seeing real

people do something as superhuman as ballet is. Of course, everyone loves a spectacular production like the San Francisco Ballet gives, but beyond that is the ineffable individual expression through the body that exists nowhere more than in ballet, unless the dancers have succumbed to some kind of lethargy. I look at a piece — anybody's piece — and look for what is happening sculpturally with the bodies. That is the method through which my ballets create design, weight, color. But what my company provides that the other companies

don't is a greater intimacy in that experience — a size and intimacy that's usually associated with modern dance. In San Francisco Dance Theatre we're breaking ground with intimacy."

My final question involved people who are not ballet fans — people who never go the ballet but might be seeing her company as a first ballet experience: what would she invite them to look for? Her answer is revealing: "Well, we each have our own tools to get at what is there, and the problem is that people are often not confident enough in themselves. The same thing exists in the problems people have in accepting different forms of sexuality — they don't trust themselves to just look and see what's there. In my company I want to untuck and untie knots of sexuality — not to separate it. If a person finds ballet lacking, they may be responding to a diminished sense of involvement from the dancers on the stage. So I would tell the audience the same thing I tell my dancers: Empty yourself, and bring who you are to our performance. Enjoy it from within — secretly — and know that we're enjoying it."

San Francisco Dance Theatre performs at The Palace of Fine Arts on Friday and Saturday, February 5-6 and 12-13. For ticket information call 673-8101.

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OAKLAND

(Continued from Page 16)

CADEAU!

(The Nose Gave, Too!)

Monday evening, January 18 was the Second Annual Chili Cook-Off to find the 1982 Champion of the East Bay, at Revol.

A fantastic crowd began to gather at 7pm, and continued to grow until the winners were announced, and the chili sold to the eager, awaiting throng.

Once again, a dedicated and enthusiastic group of judges tasted, tested, sipped milk, burped, and tasted again and again. Hats off and congratulations to: Suzie (Rainbow Car Wash); Gei (Hagatha's lover); Bruce Crotch Face (Liquor Salesman); Lou Greene (Big Mouth); Emperor II Chuck; Empress III Taco Toni; and Bedsores Doctor Mary (Loser at Liar's Dice!). All did a tremendous job and even had to be called back for further judging when a tie was discovered.

The Third Place winner was Tom Otten; Second Place Winner was Mike Hefflin (one of the owners of the Bench & Bar); and the First Place Winner, judged in the tie-breaker, was none other than the reigning Emperor III, Tony Valentine! Congratulations to the winners, and to all the others who entered for this very worthy cause, Special Olympics of Alameda County.

One of the many highlights of the evening was the presentation of the prize money and trophies by Don Arnold, main representative of the Special Olympics in Alameda County. His wife was also an eager spectator in the entire proceedings. It was really appreciated that these two straight people (along with several others) could witness and participate with the Gay community, when the cause is of common interest.

A breakdown from the Revol gives this financial report: No expenses, since advertising; trophies; prize

money; salad, crackers, and Roloids; and dishes and utensils were all donated. Profits from entry fees (\$24), chili sales (\$136), and donations, contributions and percentage of the bar (\$455.81) came to a total contribution of \$615.81 for the Special Olympics.

Special mention must be made about Tony Valentine and Mike Hefflin. In the true spirit of generosity, they donated their prize money to the event! Now, that's what I call G-R-E-A-T!! Other notable donations were from Chuck Shepherd (10U \$100), Frumpy (\$50), and Zephyr Jim (\$10). Countless rolls of liar's dice produced quite a few dollars, too, even from my own pocket! And the single cent? Well, Emperor III Tony tipped me a penny for giving him a pack of matches... so I tossed it into the donation jar!!

AFFAIRE DE COEUR! (A Loving Nose?)

Even though there isn't any advertising displayed (yet!), the "Red & White King & Queen of Hearts Ball" presented by Emperor III Tony Valentine will be on Friday, February 18, at the Lake Merritt Hotel.

Rest assured that a last minute flurry of announcements will soon be appearing on the scene. King & Queen of Hearts IV will be chosen that night, as well as the naming of Outstanding Heart IV by Trish Lawson.

Proceeds, once again, will go to the Children's Hospital of the East Bay, so a big turnout should be expected for this very worthwhile charity.

ESCHAPPEE (The Nose Won't Sing!)

Lake Merritt Hotel's Crown Room will be the entertainment spot for a month! Starting Friday, February 26, and continuing weekends until Saturday, March 20, "Broadway ala Carte" will be presented.

The 4-woman, 3-man company will do live selec-

tions from *The Wiz*, *Evita*, and *Side by Side byondheim*, plus numerous selections centered around the Big Apple, New York.

Take time out from your busy schedule to enjoy this professionalism directed by John Rutz. Showtimes are at 7pm, and the admission is only \$5. A cabaret-style "no host" bar will be in full operation before, during, and after the performances.

DEJEUNER (The Nose Eats, Too!)

The NEW dining room at Ollie's is now open, and doing very well under the supervision of B.J. (a delightful woman!). Dinners are served Tuesdays through Sundays, and Sunday brunch is also provided. The menu is concise, and daily specials provide a wide variety of selections. I understand that B.J.'s pasta creations are out of this world. Reservations are recommended for Friday and Saturday nights.

LARES ET PENATES (The Nose Won't Touch It!)

Publisher Bob Ross is again expressing the desire for a dependable writer from the Hayward area to cover functions and events in the South County. Any aspiring (and/or desiring) writer is urged to contact Bob Ross, in care of the *Bay Area Reporter* for complete details. No, Roy Plumber, he wants a writer, NOT a "one nighter"!!!

★ ★ ★

The entire East Bay community wishes a speedy and complete recovery to Dan Hosey, recuperating in Presbyterian Hospital. Hurry back to the activities, Dan; we miss you.

Until next time (and another interview), be good to one another... it will be good for you.

Love,

Nez

BOOK RACK

Ex-Communicated Feminist Tackles Mormons

Frank J. Howell

"There is not another ERA (Equal Rights Amendment) group in this country, pro or con, organized as tightly and thoroughly as the Mormon Church, nor another organized group with such fabulous wealth to back it. According to a 1979 Associated Press story, the Mormon Church brings in nearly four million dollars a day, and a Fortune magazine editor told us that the church is one of the twenty wealthiest corporations in this country . . . it poses by far the greatest threat to equal rights for women in this country . . ."

From Housewife to Heretic

By Sonia Johnson

Doubleday - 1981 - \$14.95

For a long time the sins committed against women have been ascribed to church and society in general. Now the fight is getting dirty and names are being called. The goal is concrete — pass the Equal Rights Amendment. One of the arch villains singled out by Sonia Johnson is the Church of the Latter Day Saints — known as the Mormons to most of us.

Lord knows Mormons can be an irritating bunch of people. We would all agree they have a right to practice their religion, but they sometimes lean a little heavily on trying to convert people. Years ago when I was living in Eastern Nevada I was conned into letting two dedicated Mormon missionaries visit me for a series of friendly discussions. I had been assured ahead of time that no attempt would be made to convert me. I should have known better. Exactly the opposite occurred. At the end of the second session I was asked when I would like to undergo baptism. The discussions ended abruptly.

The Mormon Church poses by far the greatest threat to equal rights for women in this country.

Sonia Johnson, a lifelong Mormon, also has her grievances. She is well educated, with a Ph.D. and some good teaching experience. She has lived abroad. The church wanted her to settle down and play housewife.

Sonia learned early in life that Brigham Young's scheme of things the male animal is king. Women always play second fiddle. This is the will of God, according to scripture. (Interpreted according to whom?)

Drawing on childhood memories, Johnson relates the Mormon version of sex education. "Chastity Night" consisted of a lecture by a prim woman who graphically peeled petals from a rose and compared this to the ruin of womanly virtue. One church official also warned girls that, "... every time you let a boy kiss you, it's like someone licking butter off a piece of bread. What man is going to want a piece of bread with all the butter licked off?"

In a booklet on sex advice the Mormon writer advised young men not to touch themselves. Masturbation was never mentioned but the male organ was referred to as the "little factory."

Johnson details at great length the trial of her marriage to a husband who cares more for career than helping raise

four children. He was forever going off to Africa to teach, leaving his devoted Mormon wife to raise the kids.

The defects of the Utah-based faith gradually unfold and Johnson is drawn to the battle for ERA. This finally leads to a church trial and she is ex-communicated. All the behind the scenes intrigue of church politics and infights are recreated.

But the heart of the story revolves around her battle against the hard nut of overpowering male domination. Even the Mormon women are apparently too brainwashed to appreciate what she is telling them. Sonia battles family and friends and receives incredible hate letters.

One of the Mormon elders produces a rationalization of macho superiority that expresses fear of the female, not respect.

In order to get the male somewhere near even, the Heavenly Father give the priesthood direct authority for the church and home. Without this bequeath, the male would be so far below the female in power and influence that there would be little or no purpose for his existence. In fact (he) would probably be eaten by the female as is the case with the Black Widow Spider.

Johnson delivers an absorbing account, but the book is overwritten and badly needs further editing. She has a strong tendency to halt her narrative in mid-flight and begin editorializing. She makes the common mistake of most beginning writers. She wants to throw in everything but the kitchen sink. She is afraid we won't get the point. She becomes too shrill and long-winded. The text could be trimmed by at least one hundred pages.

Now that she has been cast out from the temple, Johnson feels free and able to be herself. She lives in Virginia with her four children and continues.

Any astute observer can see the intimate parallel between the fortunes of the women's movement and Gay liberation. Their fight is ours. The macho male perceives homosexuals and liberated females as a common enemy. This is why the two groups must stick together. *From Housewife to Heretic* carries a message that we ignore at our peril. The traditional masculine power structure is a threat to all human liberation. Johnson's story needs to be widely read and circulated. Hopefully her unique chronicle will be headed by men and women who do not swallow the old notion that anatomy is destiny. Meanwhile, let us pray for a crack in the Mormon spiritual foundation.

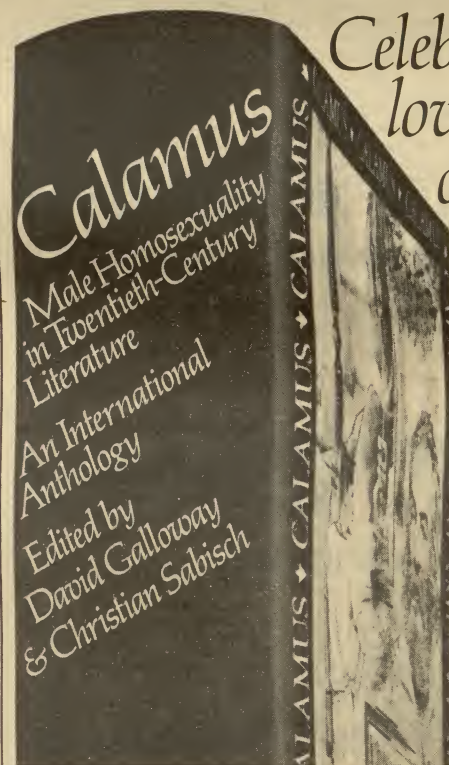
Rhino Benefit for '82 Gay Parade

Theatre Rhinoceros will give a benefit preview performance of Doric Wilson's premiering play about the Stonewall — **Street Theater** — at 8:30pm Monday, February 15; tickets \$5. proceeds to go to the Lesbian/Gay Freedom Day Committee. The Committee, which

plans and produces the annual parade and celebration the last Sunday in June in memory of the Stonewall rebellion in New York that marks the birth of the modern Gay Liberation movement, is also planning a discussion of the play following the performance.

Tickets to the play can be purchased from Theatre Rhinoceros or Parade Committee members.


The Parade Committee will have a table selling tickets and 1982 buttons at 18th and Castro Saturday afternoon, February 6.



Celebrating the love of men for other men...

The title of this extraordinary, far-ranging collection comes from Walt Whitman's famous sequence of poems in celebration of homosexual experience. Reflecting the spirit of that splendid poetry, the editors of *Calamus* have selected plays, poems and short fiction encompassing all the breadth, diversity and quality of literary achievements embodying the homosexual experience. Among the writers included are both the expected (Cavafy, Cocteau, Forster, Isherwood, Burroughs) and the unexpected (Hemingway, D.H. Lawrence, James T. Farrell, Lorca). As this volume demonstrates so movingly, love knows no limitation of gender or sexual preference.

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CABARET CORNUCOPIA

In Alphabetical Order

Benefits, Cambra, Hutchison, and Roberts

First topics first. Like the intense rallying which produced benefits and community help when the Eureka Theatre burned down, so the cabaret community and its audience is out to pay last respects in support of the Savoy-Tivoli. Insurance adjustments have left some financial gaps, so naturally there's going to be a benefit show. Sponsored by David Allyn, and held at his Boarding House at 901 Columbus, the benefit is scheduled for this Monday, February 8, at 8pm. The donation/

ticket is \$10, which breaks down to \$1.11 each for the following performers and groups who make up the starry bill (in alphabetical order): Bergren, Lynda; Brown, Lynn; Diamond, Val; Georgel, By; Kelsey, David and Trash, Pure; Methods, The Rhythm; Rankine, Scott; Werk, Shelley; and to cap the evening, Terry Hutchison, who'll be celebrating his last performance earlier the same evening of *Street Dreams*. Is that a bill? As the late Fanny Brice said through her spokes-

man on earth, Barbra Streisand, "Get away!"

A special thanks to David Allyn for offering his club, and also for providing a home for several other acts which were left homeless after the Savoy's fire. What a night it will be, and what a felicitous way to thank the Savoy for its brief yet bountiful existence. Monday, February 8, 8pm, The Boarding House.

★ ★ ★

I would probably be more supportive of Peter Cambra had I heard him in the Newcomer Showcase hosted by Samantha Samuels at the Plush Room several weeks ago. But as he chose to put himself out front with a headline evening at the normally more quality-controlled Fanny's, I feel justified in apprais-

ing him the way I would a more seasoned performer.

That's just the trouble with the young Mr. Cambra. He needs a good deal of experience, perhaps in musicals and revues, before he steps out on his own. These might supply and teach him the sense of direction that he sorely lacks. It was unusually disconcerting to see him interrupt the supposedly intense "Stay With Me, Baby" (from *The Rose*) to wave like a Welcome Wagon in high gear at passers-by on the street. Hey boy, the audience is inside.

He does have clean-shaven good looks, which lay somewhere between Rick Nelson and Fabian. He has a shock of black hair I covet and shimmering black eyes to match. His voice is undeniably appealing, a clear tenor with just a smooth hint of vibrato. Any possible effect the voice may achieve, however, is destroyed by his overflow of unfocused energy, and by his two gestures, both borrowed from Liza Minnelli.

I admire Peter's basic equipment. Given a year to work on it, he could prove a good performer. I look forward to seeing the results of whatever schooling he seeks out.

His accompanist ought to be arrested for the ax murder of a dozen tunes. I'd gladly sign the warrant.

★ ★ ★

Terry Hutchison's much-anticipated concert, held at Rooney's comfortable pub last Wednesday, was only fitfully successful. Although he delivered high-quality work several times, these were separated by moments in which he didn't get in contact with his material or his audience in the intensely personal way which is his hallmark. He seemed a bit tired; he's barely recovered from a case of pneumonia, and is still medicated. (God knows I was medicated, but that's another story.) Truth is, however, that he has not been functioning at the peak of his powers ever since returning from an enervating tour to Seattle and Vancouver. His stint in *Street Dreams* has also been sapping his energy.

High points were numerous, though. These included the second portion of his opener, "This Is It." After an indulgent, rubato-laden chorus, the tempo halved and Terry kicked in, raising his voice in those Aretha wails that thrill. "Prisoner in Dis-

guise," the Linda Ronstadt vehicle, had harmony added by Paul Ferris, and the closeness of their breathing and phrasing was admirable. A medley of tunes by the two was successfully exciting, and the work of sax/flute player Rach' Cztar was as accomplished as always. This was especially true in the evening's highest point, a wildly free version of "Summertime." Covering styles from balladry to jazz and incorporating a dialogue between singer and saxophone in which the two traded licks, it had the audience screaming. It was a sterling display of the innate and well-developed musicality that makes Hutchison's appearances with Mr. Ferris and Mr. Cztar so fertile.

Terry's pelvic ballet was distracting, but his repartee invigorated. Introducing a Doobie Brothers tune, he said, "It's very nice of a group to stay together since Romper Room." He's the only male singer in town, and certainly the only singer nominated by the Council on Entertainment as "Entertainer of the Year," who actually entertains between songs.

Mr. Ferris was warmly applauded, as he deserves, and it was good to hear Terry even if the circumstances were not at their best. It says something about a performer when his past outings have been so successful that he is forced, literally, to compete with himself.

★ ★ ★

I can't quite put my finger on what it is that I dislike about Carol Roberts. She's mildly funny, has an endearing and understated approach and a blithe relation to fashion. Yet even before she's finished, I begin to feel an unpleasant aftertaste. Why is a Lesbian doing a fag-hag routine? Isn't there anything humorous about dykes?

COMING UP

Bobby Short appears with Eileen Farrell on KALW, 91.7 FM, Sunday, February 7, at 8pm, with a repeat Wednesday, February 10, at 3pm.

Fanny's schedule for February includes *Berlin 1932* on Sunday and Monday nights at 9:30, Robin Tyler on Wednesdays, David Reign on Fridays, and Terri Cowick on Saturdays.

This Sunday is it for Cleo Laine, at the Opera House, 8pm.

BACK TO BATON

(Continued from Page 25)

the Chicagoans for their truly wonderful sound. The power and precision of the brass, the exquisite transparent pianissimi of the strings make other world class orchestras sound downright anemic. They can maintain their discipline whether playing full throttle or Andante. So what ain't they got? They ain't got soul.

Like a cold and glittering diamond, Bruckner's music overwhelmed us with its vastness and beauty. Never once was I reminded that this was the "Romantic" Symphony.

After the early upset of the evening, my perceptions may have been slightly off. Solti is a great conductor. Anyone with a record player knows that. Still, he presents a distant image of "Prussian" mastery on the podium. I also question his relentless approach to the piece. He never let up on us for a moment, robbing the finale of meaning, and ultimately leaving me with an anti-climactic feeling of overkill.

Sound and Fury signify nothing, I thought as we limped away. Nevertheless, the audi-

ence was mad with enthusiasm and I have rarely witnessed such an ovation.

Forty-Niner Fever, Touring Orchestra Excitement; why do people get so carried away in crowds? Is it release of nervous tension, an outpouring of violent emotion, or just plain following the leader?

I don't have an answer. I do know that this was one night when even Music could not sweeten my mood.

Praise be, then, that the Mozart Festival is upon us. I'm hoping that the elegant sensibilities of Wolfgang's genius will help to restore my sense of humor and restore my faith in the power of Music.

MORAVEC CONCERT

Pre-eminent Chopin recitalist Ivan Moravec makes a rare local appearance on Saturday, February 6, at 7:30pm in Masonic Auditorium. Half of the program will consist of Debussy's, Images, Books I and II, and the rest of the evening will be all Chopin. This includes Five Mazurkas, three Waltzes, and the Polonaise, #1 and the Polonaise - Fantasia. Tickets at \$10.90 are available at the door.

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SPORTS SECTION

GAY ATHLETIC GAMES '82

ON THE MARK

TOM WADDELL, M.D.

A Wicked Man is His Own Hell

Following our (very first) news conference last Thursday on the subject of "Olympic" terminology there was much activity on the local radio stations. We found the reportage generally favorable and reasonable . . . till we came upon KGO. We caught a piece of the Jim Eason show just in time to hear him humiliate a Gay male and then click him off. We then heard him stridently ask the following question: "Would someone please call in and tell me why there has to be a GAY Olympics? Where will it stop? What's next, the midget Olympics?"

He began to get some responses. Some real redneck responses which simply reinforced the notion that Gays were doing something they had no right to do. He and some of his callers sounded like a band of idiots reveling over a wounded bird.

I listen to KGO occasionally because I like Dick Leonard (who took the time to come into the office last week and taped a quick session about the real issue . . . an intelligent and sympathetic man). Eason's voice and demeanor reminded me immediately of a talk show operator I used to hear in Washington, D.C., named Joe Pine. Pine, like Eason, drew his audience by appealing to the most uninhibited, base emotions of a generally intellectually anemic audience. Pine (now dead) and Eason are representative of a group of smart media personalities who maintain their popularity (hence, also their jobs) by confronting issues in a most supercilious manner. Fair play and reason go out the window when they begin their rhetoric. They love to go for the jugular when a caller takes exception and, of course, their listening audience enjoys the carnage. Pretty dumb stuff.

And what a dumb question Eason asked. He obviously didn't expect anyone to do much deep thinking on the subject (he certainly didn't). Hasn't he heard about the Armenian Olympics (I trust he knows what an Armenian is, since he discussed them on the same show), the Maccabean Games (for Jews), the Gulf Games (for Arabs), the Asian Games (self-explanatory), and the OLYMPIC GAMES (for the best amateurs in the world). Anyone can have games, so what's his question? Eason skipped the real issue of the "name" of the game, specifically, the word "Olympic."

By the way, the answer to Eason's provocative and very homophobic question is: "Tell me why you think we should not have a Gay Olympic Games!"

I did call the station and talked to Eason's programmer, Kit Lynch. I asked for an opportunity to be on the program (as have others in the past), to debate him and to answer his callers' inquiries. I got a "no" on that, but "he would talk to me on the phone sometime," she said. "Hardly fair," said I, "like playing blackjack against a dealer. He has all the cards. He could click me off anytime he wished and his caller wouldn't get informed answers, only his!" She said she would inquire; I haven't heard back.

As for the real issue, the use of the term "Olympic," we are convinced we are not in violation of the law; that we have not "tended to cause confusion, to cause mistake, to deceive, or to falsely suggest a connection with the (United States Olympic) Corporation or any Olympic activity."

We're seeking a negotiated settlement. Perhaps attach a disclaimer to any material we send out. But in lieu of such relief we will take the initiative and force the issue in the courts, where it truly belongs. We have no reason to back off . . . those days are gone!

This entire issue will not divert us from what we seek to do, and that is to create something that will be a first in history: our own Gay Olympic Games, and a showcase of cultural events performed and exhibited by Gay artists.

We have no reason to back off. Those days are gone.

Our Organizing Committee is pleased to announce the selection of Mark Tours International as Official Coordinators of Hotel Reservations and Travel Arrangements for spectators. They are located at 1411 Franklin Street and have toll free numbers to call for further information: 800-227-3040, U.S.A.; 800-652-1880, California only; 415-673-7245, local.

We are just as pleased to announce that our sponsors' list is growing (\$200 minimal donation) and hope it will escalate. Call our office for details of the prerequisites and we'll hot-foot it over to talk to you. Here's the list: Maud's/Ameilia's, The Village, Park Bowl, Gilmore's, James W. Burge, Castro Station, Twin Peaks, National Collection Agency.

Of course, any donation will be welcomed, particularly now that we have the increased burden of legal costs and a great deal more information to get out. So please, give us a hand so we can give you an event that will make you ecstatic to be a member of this community. The eyes and ears of the world will be upon us.

Special thanks to volunteers George Lafaro, John Woods, Jim Burge, and Ron Cisneros. They all gave up their Saturday.

Olympic Sports Committee Meets

MARK BROWN

Last Friday night the '82 Gay Olympic Games Sports Committee Chairpersons met for the first time in this New Year. It was a meeting of enthusiasm, substance, organization and togetherness — a group working on a project that is the first of its kind ever — the "GAY OLYMPIC GAMES" to be held August 29 through September 5 of this year.

These Chairpersons are heading committees that will govern the activity of their sport. They will create a network of communication and cooperation that will criss-cross all over the world.

These committees will supervise the birth of a worldwide network of organized Gay Athletic Associations. Never before in the history of Gay people has there been an opportunity for such unity and positive purpose. San Francisco will become the world center for organized Gay athletics and cultural activities.

These committee Chairpersons have voluntarily dedicated their time and their expertise to this effort. The magnitude of what will be accomplished is immeasurable in terms of bringing together the world Gay community.

I thank these Gay men and women and compliment them on their unselfish efforts to make the Gay Olympic Games happen for all of us: Glen Mercier, basketball; Barbara Steel and Gene Miller, billiards; Sara Lewinstein and Mal Garcia, bowling; Angel Rodriguez and Rick Meyers, boxing; Jerry Ford and Brandy Moore, cycling; Betty Hicks and Jon Roberson, golf; Bud Budlong and Phil Offenhauser, marathon; Jim Bridges, physique; Jenée Bodeca, powerlifting; S.F. Women's Rugby Club; Ken Bunch and Josh Perskry, soccer; Rosa Perez, softball; Jill Ramsey and Dick Ferris, swimming & diving; Bonnie Whyte and Les Balmain, tennis; Tom Waddell, M.D., track & field; Kathy Argo and Jim Bridges, volleyball; and Don Jung, wrestling.

★ ★ ★ ★ ★ ★ ★ ★

For information on the '82 Gay Olympic Games and how YOU can get involved, drop in at the Headquarters at 597 Castro (at 19th) or call (415) 861-8282 or (415) 861-0882.

TGWNBL

Who Is That Lady?

JERRY R. DE YOUNG

She is a magnificently complex creature, who has no less than 131 distinct personalities. Her champions include: 11 bars, 6 bowling teams, 2 individuals, 1 beauty salon, 1 bowling alley, and 1 toy store.

Although her name (TGWNBL) is not particularly elegant, and moreover, not even pronounceable, it in no way detracts from her delightful essence.

She is a charmer. Her mysterious aspects subtly evolve, one into the other, just as do the four seasons. Yet, while the seasonal cycle takes 12 months to complete its transformations, our lady is allotted roughly a quarter of this time in which to traverse through her cyclic phases and ultimately arrive at her greatest potential.

With every Wednesday evening that passes, each new achievement becomes a part of this grand dame's composition and, consequently, creates of her being a new reality.

As an example, the following figures represent several different aspects of our lady's character as they appeared on the 3rd week of this season, and again as they appeared on the 15th week: H.S.G., 255 - 276 . . . H.S.S., 609 - 647 . . . H.S. Average, 191 - 196 . . . L.S. Average, 96 - 100 . . . League Average, 736 - 742.

So, you see, through your accomplishments, she is ever climbing skyward. It almost goes without saying that each one of you who betters her average, if only by one point, is adding yet another rung to the ladder upon which you and she will, one day, triumphantly ascend to assume your laudable stations among the shimmering stars.

In the interim, the teams down at Park Bowl are still jousting and vying for position. Let's take a peek at the action, shall we?

TEAM	STANDING	WON	LOST
5 Park Bowl	1- 1	30 1/2	14 1/2
14 Wooden Horse	2- 2	30	15
10 Badlands	2- 5	29	16
20 Play With It, Ltd.	4- 4	28	17
16 On The Mark	5- 7	27	18
6 5 Easy Pieces	6- 3	26	19
12 White Swallow	7- 6	25	20
9 The Bowling Balls	8- 9	25	20
3 Daddy's Boys	9- 8	23 1/2	21 1/2
8 Temptations	10- 13*	23	22
7 The Pilsner	11- 11	22	23
1 Pendulum	12- 12	21	24
11 Ambush	13- 10	21	24
13 Pilsner II	14- 14	20	25
4 Spectacles	15- 16	20	25
2 Pilsner III	16- 18	20	25
17 Grady's	17- 17	19	26
15 Cellar Boys	18- 19	19	26
19 G Centrals Unmentionables	19- 15	19	26
18 Deluxe	20- 20	19	26
21 Tits and Ass	21- 21	16	29
22 Arena	22- 22	12	33

This is incredible! There are only 1 1/2 games separating the first three teams, and only 3 1/2 between the first five teams. Can the Park Bowl team hold out against the advancing Wooden Horse and Badlands teams?

From the performance of David Hobler this past Wednesday (Jan. 20th), they are certainly going to put up a valiant defense. He bowled a brilliant 235. (Is that defensive, or offensive? Guess it depends on from where one is looking.)

Whatever the strategy, this situation certainly warrants close attention.

Free Music Theatre Benefits Gay Olympics

The GGAA, Andy Barnett and Rodolfo Vidaurri present **The Free Music Theatre** at Albion Hall, 141 Albion Street (between 16th & 17th/Valencia & Guerrero), for one performance only at 8:30pm on Sunday, February 21.

The Free Music Theatre offers an evening of power and beauty. Musician/composer Andy Barnett's varied styles of music include jazz, classical, ethnic, and world fusion within a humorous and intriguing web of comedy, visual theatre, and dance. San Francisco artist/dancer Rodolfo Vidaurri presents pure pleasure along with Juliet Eldred. Collaborating with Barnett are musicians Jim Overton, Niva Reese, Charlie Price and Richard Jeffreys.

The Albion Hall evenings are presented to benefit the artists, the 1982 Gay Olympic Games, and the community.

Donation \$5; for advance tickets, call Mark at 861-8282.

REPORTER BOB'S BAZAAR

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MR. MARCUS

Water Sports on the 49'er Defense Squad?

Forty-niner fever dwindled to a whisper by last weekend but the clincher that emerged after all was said and done was an item in the *Chron* Sporting Green last Thursday WITHOUT a by-line, citing an incident that occurred in the third quarter when the 49'er defense was making a goal-line stand against the Bungles. Defensive linebacker "Hacksaw" Reynolds got so excited after the fourth-down play, he couldn't control himself and calling for a quick defensive huddle he let fly with several ounces of 49'er gold water, spraying team members as well as defensive line coach Bill McPherson who had come over to see what was going on at such a crucial point in the game. On top of all that, the "Saw" had so much tape on his hands he couldn't get his pants open. Craig Puki, who got most of the spray, is rumored to be looking for a different roommate when the 49'ers go on

SOUTHERN SCANDALS

the road next season. Too bad Jimmy Gilman or Chuck with the Rimless Glasses were not on the scene. They always get their share of gold water, but Super 49'er gold water would, indeed, have been a coup, if you know what I mean.

People who are inclined to do such things will go to the polls at California Hall this Saturday to cast their vote(s) for the Empress de San Francisco, a title that encompasses ALL of Mexico and the Farallone Islands as well. The coronation ball is that same night and the campaigning has been hot and heavy. I am inclined to cast my vote for MAE, whose long list of supporters include a lot of movers and shakers in this community. With all due respect to the other candidates, I believe MAE will be able to rally enough support to carry on the vital fund-raising and community interaction so necessary to carry out the duties of the office. Remember, you must have valid identification to vote between 9am and 6pm. See you there!

Comes to the fore, now, another service for the men in our circle, that once again proves the validity of the statement, "We are everywhere!" It's called R.A. SHOE & BOOT REPAIR and is conveniently located at 2111 Market Street, right

across the street from Church St. Station. You can find it easily enough because there's a big red neon boot in the window. Two handsome dudes, Rick Apodaca and his side-kick, Dan Anderson, offer shoe repairing that goes beyond the stick 'em together, glue 'em on school. Soles and heels are nailed and stitched on with genuine leather stock and backed up with almost \$50,000 in the latest equipment for the craft. They also do repair to your leather gear, repairing seams, replacing zippers and snaps, those annoying inconveniences that occur and that most leather shops look at in disdain. They're open from 9 to 6 daily, except on Saturdays when the hours are 10 to 5. They're well-versed in dyeing of leathers, too, so drop in if your needs demand it.

GAMUT FROM HUM TO DRUM

Big event next weekend is the 1st Annual Basketball Game between the Sisters of Perp. Ind. and the Gay Men's Chorus on Friday, Feb. 12, at Kezar, a benefit for both groups. If you saw the softball game between these same groups late last Fall, you know you're in for a heap of laughs. Tickets are only \$5, and I wouldn't miss it if I were you . . . Grafito seen on the wall of the tearoom of the WATERING HOLE: "Everyone's pink on the inside" — but don't try to tell that to members of the Scatological Society who might be adverse to any other color but brown . . . They were guffawing all over the place at the AM-BUSH last week when the *Chron* printed the story of the 54-year old dude in Comanche, Texas, who was suing



There may be cactus in his garden, and Leo Ford shoots to stardom by shooting, but FLASHBACKS ain't no Western.

because of the malfunctioning of his transplanted penis, a device consisting of a manually operated hydraulic pump in the scrotum and a reservoir

for the hydraulic fluid implanted below the abdominal wall. They were guffawing almost as loud when only a week before, a certain Veteran's cab driver was complaining about the malfunctioning of his silicone-injected penis that lolls around like a squishy banana and NEVER gets hard . . . Alternate Publishing's annual Annual is due out any day now, entitled *The Leather Fraternity Class of '82*, the yearbook you NEVER had when you were in high school or college. The \$6 tariff (Outrageous!) contains sixty-eight turn-on pages and no collection will be complete without it . . . The next slave auction at the BULLDOG BATHS is scheduled for Wednesday, February 10 — save up your play money so you can bid on the hot dudes who avail themselves to the masters around town . . . TV's award-winning HILL STREET BLUES covers just about everything you never saw on other cops and robbers shows; last Thursday's episode found most of the cast in DRAG acting as decoys for purse snatchers and OH were they butch! . . . Grafito (singular) seen at the bottom of a stall in the SF Museum of Modern Art tearoom on Van Ness: "Beware of Limbo Dancers" . . .

(Continued on next page)

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Be There!

MR. MARCUS (Cont.)

The 4th International Mr. Leather Contest in Chicago has been scheduled for the weekend of May 8-10 in the Windy City and lots of the bars are getting geared up for local competition. You will recall that the first year David Kloss, sponsored by the BRIG, won the title; in 1980, Patrick Brookes of Sydney took the gold medal, and last year, Marty Kiker, also sponsored by the BRIG, took first place. The BRIG will be conducting the contests again this year during April to name Mr. Leather of San Francisco who will go on to Chicago to compete. Joining the roster of cities competing this year will be Detroit, Omaha, Cincinnati (they just hated losing the Super Bowl) and Houston. It's 3 months away, but plan now if you're thinking about it. It's a super weekend in a super city. Tell a friend.

★ ★ ★

Fred Linde's charcoal drawings are on display at the SF-Eagle starting tonight, through the 18th. This long-awaited show should be a real crowd-pleaser. Fred has been on the Folsom scene for many years and we're all anxious to see his work. Hope you'll have a chance to visit the Eagle for what promises to be another display of the talent that abounds in the leather community and especially South of Market.

★ ★ ★

David Lindsey, Mr. CMC Carnival of a few years ago, who now resides in Houston, was enroute to San Francisco after visiting relatives in Valdez, Alaska, when he suffered an appendicitis attack on the highway. David is resting and recuperating in an Anchorage hospital, but will be through here soon enroute to his Billy in Houston. Thought you'd like to know that since many of you expected to see him here over a week ago.

★ ★ ★

This Sunday (Feb. 7), the 8th Annual Cable Car Awards go before the bright lights at the Japan Center Theater beginning at 7pm. Many, many South of Market men and businesses have been nominated in various categories and many more will be singled out for their outstanding achievements during 1981, among them: The Brig, SF-Eagle, the Caldron, Stables, Ambush, Arena, Bob Urvani, Richard Novak, the Warlocks M/C, Phoenix Uniform Club, GDI's, Todd Grabow, Gold Coast, the 15 Association, the SF Forum, and even the NY Mineshaft. I urge you to attend and to vote. South of Market will shine that night!

★ ★ ★

Have a nice weekend and remember, in order to BE, never try to SEEM. See you around the campus. ■

MISTER MARCUS

Lesbian Sex Workshop

Lesbian Sex Workshop, Saturday, March 13, 10am-4pm, \$35-\$1055, SF location (WA). Workshops include Turning On, Sexual Problem-solving, Taboos, Sex and Long-Term Relationships, and many more. Call 563-0202 or write Operation Concern, 2483 Clay St., SF, to preregister or for further information.

SWEETLIPS SEZ

The Run Around Run Down

DICK WALTERS

"Coming of the Clan"??? Big Mama and Chef Victor celebrate their birthdays by wearing kilts and is anyone brave enough to peek? Party starts at 7pm on Monday the 8th at the popular Revol in Oakland, so come join the festivities for these two popular people.

Tonight, the 4th of February at The Pines at 9pm there is a show called "Empress Show" for Mae for Empress de San Francisco. Don't miss this one.

Remember, this Saturday is voting for Empress at California Hall... only valid S.F. ID is accepted and you must have the ID on you. The Coronation Ball is also Saturday evening at California Hall and is one of the highlights of the season so do get your tickets as they are going fast... understand that Mark Friese at the New Bell Saloon has some seats left, so contact Mark.

Remember to go to the Irwin Memorial Blood Bank and donate blood to the S.F.T.G. Blood Reserve, as it is desperately needed... remember, you never know when you might need some blood, and if you have to pay

for it, it is very expensive so please DONATE.

Sunday the 14th, from 6am 'til 10am, the Hob Nob with Danny and Lips will be doing a special "Sweetheart Breakfast"... croissants, whipped sweet butter, marmalade and coffee with Fresh Strawberry Daiquiris, so come on down with your sweetheart or find your new one at the Hob Nob... I have first choice, though.

Overheard at Google's: Orders now being taken for the Dick Rubin Kosher Karrot Kake for delivery at Christmas time by John (Vera) of the Gold Room. How much are they, Vera?

Atlas Savings Grand Opening Party is on Wednesday the 17th... congratulations to all of the hard workers that put this GAY Savings & Loan together... Charlotte Coleman, Peggy Forster, Walter Leis, and a host of others... a great job.

Bella, Jay, Chuck (Railway Express) and Patty Sue took Betty's Tours to Reno last Sunday and had sterling silver trays of canapes and lots of food and drinks that they dispersed on the bus... Bella wanted to hire a limo to come

back on, but no one would loan her the monies... again, Bella.

The Pines presents "The Cloggers and Western Dancing" on Saturday the 13th at 10pm with a \$3 door charge... show them how it is done, Michelle.

The 16th of February is the Tavern Guild meeting at the popular Q.T. on Polk Street... don't forget to renew your memberships and be at this meeting as it shall be an important one.

Again: The Tavern Guild Coronation Ball on this Saturday at California Hall and on Sunday the 7th the very popular Cable Car Awards at the Japan Center... don't miss either of these great events.

The Kokpit is having a softball team in the G.S.L. called (ugh) The Pits... Chuck Chateau is the manager, and I can't wait till he and Howard lock horns... just kidding, Howard. The Pits??? Maybe you'd like to hang the picture I have of the good team that we used to have in the good old days.

Goodbye, Sally Stanford. You were a great lady to work for — you will be missed. ■

On Stage

CHAMPAGNE!

The final farewell performance, prior to a tour, of **Champagne!**... in a **Cardboard Cup** takes place on Sunday, February 7, at 7:30pm in Gramercy Towers, 1177 California Street. This performance features the original cast of Lynn Elledge, Scott Rankine, and Richard Roemer. All tickets are \$8; reservations, 776-2101.

FLASH FAMILY

The Return of Flash Family has been held over for a city hungry for good improvisation. New faces, new formats, new location, same high quality entertainment. Two more Saturdays: February 6 and 13, 8:30pm. Marina Music Hall, Ft. Mason Center, Bldg. D, 2nd floor. Only \$4. For information or reservations call 771-1046.

MIME TROUPE

The San Francisco Mime Troupe returns home after a ten-week European tour and presents **Americans, or Last Tango in Huahuatenoango**, a tale of topical and tropical intrigue set in a fictitious Central American republic. The show opens February 6 at the Victoria Theatre and runs through February 28. Information at 285-1717 or 863-7576.

J.BRIAN'S

FLASHBACKS



TWO HARD HOURS OF SOLID ALL-MALE ACTION

starring*

Randy Johnson · Rick Adams · Ron Pearson · Jeff Porter · Mickey Squires · Leo Hilgendorf · Jamie Wingo · Jim Mallett · Miles Mitchell · Will Seagers · Frank Sears · Douglas Boggs · Ray Peters · Art Williamson · Gary Coon

*IN ORDER OF APPEARANCE

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PORN CORNER

BriansHead Revisited

Midway through December I wrote a report on a video cassette of J. Brian's *Flashbacks*. At that time the movie seemed certain not to appear in theaters. Brian had devised the movie for home consumption, and to facilitate this it's neatly segmented into self-contained short stories. I thought that was a pretty good way to market it, since not all the sequences were good. Home viewing would allow one to purchase only those segments one enjoyed.

Now the movie's at the Nob Hill, and its two-hour duration does work against it. Two hours is a long time for a feature film, and a Brucknerian length of time for porno. Some carousing in the theater may be advisable for some segments. Or else it's the perfect chance to preview which scenes you may wish to purchase for your home. I know I wouldn't find owning either the Leo Ford/Jamie Wingo or the Frank Sears/Doug Boggs sequences a liability.

The worst aspect of the movie is the connecting threads. This is a jockstrap dance contest at a local bar. The MC, who performs this function in real life, is irritating. His leering insistence on seeing only the sexually arousing potential of the dance contestants is irksome. Pornography is often criticized as objectifying. Yet in this movie the actors surmount that problem by relating to each other quite humanly; affection as well as lust is frequently evident. The narrator continually brings the action down with his sordid inquiries and weird mannerisms.

Sad to say, for purposes of the story, the dance contestants must respond to this fellow, which gives them all a handicap. They each relate to the MC a sexual experience they have had. These, of course, we see, as the six episodes that are the core of the movie. Once away from the MC, however, things do pick up.

An oceanside tryst between two handsome men, Rick Adams and Ron Pearson, is up first. These two are highly erotic, preening in their Speedos. These brief swatches of cloth may be a man's most enticing wardrobe possibility, next to a jockstrap. A

white tie, top hat and tails may be fine for stepping out in the evening, but a simple Speedo will turn more heads. Not surprisingly, once these guys get their suits off, the action cools a bit as the two-some shower at home and fuck. Despite their attractiveness and Adams' attractive cock, there is no chemistry

A white tie, top hat and tails may be fine for stepping out . . . but a Speedo will turn more heads.

between them. The fuck becomes academic.

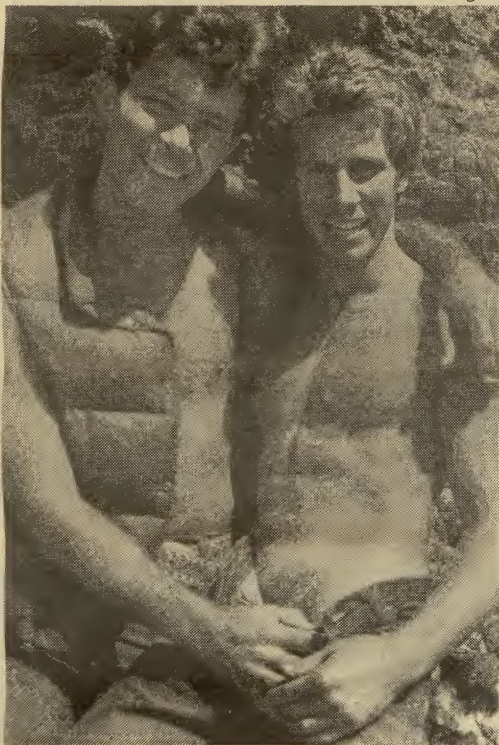
Next up, and that's a good description of Jeff Porter's snappy cocky, is a JO duet in a countryside parking lot. I found two flaws within the scene which detracted from the otherwise considerable intensity of the participants' sexuality and their dirty talk. First was the lack of visuals in

Mickey Squires' jacking off, and second was the initially promising talk. This proved comical as it descended to Dick-and-Jane terseness. "Still," I reported earlier, "Porter's uncut cock, sporting a pearly drop at the tip, is not a bad visual, and the guys are intense."

(Yes, I feel uncomfortable quoting myself, but there's nobody else writing reviews like this for me to quote from. It may be immodest, but it's expedient.)

The third scene is my favorite, and introduced Leo Ford

to the porno pantheon. In an upcoming issue we'll feature exclusive photos of Ford with an interview, but for now this scene will more than suffice. At first I found the men thin, even uninteresting. But their bodies are hard, wiry, and Ford is solid. Their sex is strong, savoring, and they alternate active/passive roles, which is a desirable erotic achievement. The fucking is



Pepsodent grins, tan lines and yet-to-be-revealed Speedos enhance the appeal of Rick Adams (l) and Ron Pearson in FLASHBACKS.



If one picture is worth 1000 words, then this one is worth the entire movie, misrepresenting the scene it's from by being a good deal better. Jim Mallet (l) with the ever-lovely Will Seagers.

well-photographed from an unusually revealing — and stimulating — low angle, and the orgasms climactic.

Will Seagers stars next, as the customer of "Oklahoma" Jim Mallet in a country-western clothes shop.

"I need something tight," he tells the clerk, and soon gets it.

The dark and curly hair of Frank Sears tops a hard and compact body. It was good to see him well-fucked by Germanic Douglas Boggs in a scene which takes place on a quiet morning in a Castro neighborhood back yard. The sex is good and the interplay between the men unusually believable.

A shower room scene which ends the movie is not very good. Although the participants are almost all attractive (one pudgy boy seeming a bit out of place), the scene just doesn't work. Filmmaker Brian reports that several of the participants arrived for filming after a nip or six, and the resultant sloppiness shows.

If you've been paying attention (and there will be a

test in the morning) you'll see that this report found two of the scenes very good, three of the scenes okay, and one bad. Not a bad score. C+, maybe B—

Lesbian & Gay Video Festival

The 1982 San Francisco Lesbian and Gay Video Festival is being broadcast on Cable Channel 25, presenting a different show every Thursday at 9:30, showing February 5 through March 26.

Programming will consist of "Ghetto Girls," a T.V. (transvestite) video musical by San Francisco's John Canaly and Marty Monroe. There will be a large selection of short works, including "Mass" by Bruce Pavlov and John Riddle; "Gay is Out," "The Order," and "Closed Encounters" by Horses (Chicago); "Madam of Many Faces" by Bob Paris; "Johnny Eagle" by Byron Infinity Mind; "San Francisco Freedom Day '81" and more.

"Ghetto Girls," the first feature, combines the dogma and rhetoric of S.C.U.M. (Society for Cutting Up Men) with indescribable fashion and make-up ideas in a Utopian vision of female domination and male subjugation. Many San Francisco residents are featured in the cast.

"Mass," included in the second program of the Festival, is a modern mystery in which the viewer plays private eye, finding clues in every shot.

"Gay is Out" and "The Order," by Horses, are witty examinations of images and stereotypes of Gays, and could be viewed as a parody of San Francisco's own unique culture.

Frameline intends to end the cable-casting of the Video Festival with a special event in June. For more information regarding this event, additional programming, and details of future events, contact: John Canaly, Video Festival Director, 182B Castro Street; 861-0843.

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8 Mon	8:30 pm	Tavern Guild Bowling League
		Park Bowl
9 Tues	7:00 pm	Gay Athletic Basketball Practice
		Kezar Pavilion
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		Toll Plaza, Golden Gate Bridge
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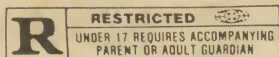
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